

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3388.

SATURDAY, OCTOBER 1, 1892.

WEST LONDON ETHICAL SOCIETY.

SUNDAY MORNING LECTURES, OCTOBER, 1892.
Princes' Hall, Piccadilly,
11.15 o'clock, to be delivered by
STANTON COIT, Ph.D.

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SATURDAY, OCTOBER 1, 1892.

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LITERATURE

NOVELS OF THE WEEK.

Bob Martin's Little Girl. By David Christie Murray. 3 vols. (Chatto & Windus.)

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Imogen; or, Only Eighteen. By Mrs. Molesworth. (Chambers.)

Mr. and Mrs. Herries. By May Crommelin. (Hutchinson & Co.)

Love for an Hour is Love Forever. By Amelia E. Barr. (Same publishers.)

MR. CHRISTIE MURRAY'S sheet-anchor in the troubled sea of fiction should be the creation and delineation of strongly marked characters. If he can do nothing better than his desperately obstinate old men and his wildly restive young ones, why not cling to them and defy the charge of excessive repetition? There is no distinctness of character, with a possible exception in the case of one Sam Potter, in 'Bob Martin's Little Girl'; and, unfortunately, there is little construction or motive power. There are some stereotyped Australian scenes, such as the man lost in the bush, the foundling child of a murdered settler, the swagsmen and the "mateys," with their respective modicums of humanity in the rough, and sundry other types and incidents which spring naturally enough out of life in the backwoods. A murderer at large conducts the main action of the story, and it is not to be denied that some of his adventures are very stirring and sanguinary. But he seems to lack motive for his crimes, and he sets about his work in a roundabout and clumsy manner. No ordinary man swears to kill his successful rival on the first opportunity, goes off to make a quarter of a million in Australia, and comes back disguised to accomplish his purpose after seven years. At least out of novels men do not accomplish their villainies in this fashion. But if the construction of Mr. Christie Murray's latest romance is not equal to that of his best, the fact remains that 'Bob Martin's Little Girl'

insists on being read, and is quite capable of diverting its readers.

'The Peyton Romance' is a sentimental story, full of pretty girls, pretty millinery, pretty ideas of various kinds, and it ought to be decidedly serviceable to young maidens who are crossed in their affections, for it shows how splendidly a well-nurtured girl may behave after she has been jilted by her sweetheart or trifled with by a titled Lothario. There are some clever passages in these three volumes of Mrs. Leith Adams's, and conspicuously faithful descriptions of quiet country life. If it cannot be called a strong or an original story, 'The Peyton Romance' may at any rate suggest illusions in the mind of a romantic reader.

For a sentimental, nervous child, Tracy Taunton has an unfortunate start in life. Her very commonplace old "Grandma" (*sic*) is a very dull sort of hen to be guardian to such a duckling. When, after a period of ill-judged restraint, Tracy takes to the water, and becomes the innocent prey of a bird with fine feathers—when, that is, a worldly-minded baronet falls in love with her beauty—her grandmother waxes unbearably triumphant:—

"I daresay Miss Endon is a little envious," grandma continued, smiling to herself with half concealed gratification. "It is quite natural, poor thing! What would she not give to be in your place? It must have been difficult for her to meet you pleasantly; I feel for her—I really do. All the county families are full of curiosity about you. The other day, when we met the Heathcotes in Jones's shop—Why, Tracy, where are you going?"

Fortunately Tracy's good taste is not much longer shocked, the wicked baronet having put himself hopelessly in the wrong, and even vulgar Mrs. Taunton seeing the necessity of breaking the engagement. Thereafter the heroine is thrown upon higher resources, and the latter portion of the book is rather too esoteric in a religious sense to be easily criticized. Tracy is just the character to become devout, the idealism of her maiden fancies readily merging in religious enthusiasm, and towards the end of her story she combines both sorts of exaltation. In her engagement with Wilmot Linn, an ascetic of the modern school of Churchmen, we find her at her best, and the author has in her description of St. Monica's done justice to her theme. We are inclined to think that Miss Doudney has increased her reputation by this story.

To extract romance out of modern City life seems still to be Mrs. Riddell's special aim; but it may be objected that Aileen Fermoy, in spite of some early associations with a state of society more refined than her own, is almost an impossibly gentle character to have been evolved from the rough and vicious circle of low life by which she is surrounded at the mature age of twenty-two. Yet it is true "the straitest of earth's narrow places is wide enough to contain a lovely spirit," and the author does her best to account for a product so unusual. The other characters commend themselves as more probable. The affectionate, self-sacrificing Thomas Desborne, who works so hard for the benefit of the ancestral firm of which his nephew is the "head," is well compared in his honourable poverty with his amiable, free-handed, unstable kinsman,

whose gradual moral declension, as he strives, by foul means as well as fair, to avert the ruin he foresees as the consequence of the extravagance of an insatiable woman whom he loves, is powerfully and pathetically traced.

'Treason Felony' is a story of surprising merit; but the reader is frequently compelled to reflect how very much better it might have been if Mr. Hill had restrained his diligent pursuit of two faults—an excess of verbal cleverness, and the affectation which manifests itself in the parade of the latest freaks in eating and drinking and slang. The plot, besides being carefully and compactly built together, is developed in such a fashion that no single incident can be anticipated, although not one of its many sensations will astonish the experienced in romance. Nor are the study and exposition of character in any way neglected in order that situations may be elaborated or mysteries unravelled. Thus the perpetual intrusion of epigram is the more irritating, especially if Mr. Hill's own rather neat wit happens for the moment to have failed him. Such opportunities one would have expected him to seize, in order that he might give the story a chance. On the contrary, they rouse him to greater exertions, and he manufactures forced phrases, forgetting that smartness is no longer smart if its savour be antique and its aspect familiar. It is curious that he should be so careful to veil South American states under fanciful titles, while that part of the tale which is played out in London is written with a precision in the naming of streets and hotels that suggests scandal in a society journal. The earlier portion of the novel is such good reading that Mr. Hill might have been expected to understand that in fiction the "realism of hints" goes further than any laborious compilation of data about restaurants and places we know too well already. Still, there is every encouragement to go through with the book: Mr. Hill has done his best to make it exasperating, but he has not succeeded in being dull. And the Irish conspirators with the Scotch filibuster, their Athos, are companionable fellows, traitors and dynamiters *in posse*, yet of such manly stuff that one forgets their point of view—the more easily as Mr. Hill uses politics with tact, and strictly as romantic material. But surely it is absurd to write of "cornflower eyes."

Dr. Johnson thought that if the circumstances of a story were false the story itself had no further right to our attention. Perhaps such a sentence were too severe for Mrs. Macquoid's prettily written little novel. The heroine would be an exceedingly pleasant girl in any company. But Miss Eyon is no more than the villain of melodrama in fashion as a woman; Mr. Brown is the handsome scoundrel whom the gallery delights to hiss. The link between them is revealed in the moment of crisis, altogether unexpectedly. And one cannot believe in the probability of the coercion and imprisonments to which the "suffering but ever-hopeful heroine" was subjected. Still, as we have said, the thing is nicely written.

Mrs. Molesworth's novels are certainly not so attractive as her children's tales, though 'Imogen,' which has already

appeared as a serial story in *Atalanta*, is not without merit. It is quite short, and it is somewhat slight; it is only the tale of an ugly trick played by two harum-scarum girls—a trick which, for all they knew and cared, might have ruined a young life. Imogen, the victim of the mystification, has a charm of her own, and there is a pleasant picture of the merry, rambling life at "The Fells." Mrs. Wentworth as the weak mother and Major Winchester as the noble-minded hero are, perhaps, of a conventional type, but the moral is, of course, of the best, and the story is quite readable.

In 'Mr. and Mrs. Herries' we have one of those couples who marry in haste and then indulge in a long courtship, with the usual misunderstandings and complications. The loves of Stephen and Mysie make a pretty enough story, though somewhat spun out; but Adelaide, the heartless fine lady and the villain of the piece, is poorly drawn, and was, perhaps, scarcely worth drawing at all.

Mrs. Barr's romance, entitled 'Love for an Hour is Love Forever,' is a curious production. The scene is laid in Yorkshire only a generation back, but the ways are not our ways, and the speech is not our speech; strange dream-folk flit across the canvas and do strange things. The murder of the "loom-lord" is a ghastly episode, and there is extraordinary force in the conception of the murderess living in the weird old house with the grim ghosts who are her companions. There are some happy scenes in this fantastic book, but there is too much gloom, and it certainly cannot be recommended as light reading.

Mutiny Memoirs: being Personal Reminiscences of the Grand Sepoy Revolt of 1857.
By Col. A. R. D. Mackenzie, C.B., Hon. A.D.C. to the Viceroy. (Allahabad, Pioneer Press.)

THE Indian Mutiny was marked by the most sensational exploits, the most wonderful escapes, and incidents of splendid courage and extraordinary energy. Many of these have been told by Kaye, Malletson, and other writers, but there are yet many that are familiar only to the personal friends of the actors in the bloody drama. One explanation of the wealth of anecdote still unknown to the general public is to be found in the modesty which generally accompanies courage, another in the fact to which attention is drawn by the author of the book before us:—

"During the suppression of the Mutiny..... the iron bands of discipline were, in some respects, not so tightly drawn as usual, and many things happened which would now be impossible. For instance, it was not at all unheard of for an enterprising officer, with no other sanction than that of his commanding officer, to take a small party of mounted men and start off on the prowl in search of adventures. Very frequently he found them, and took good care, in view of the irregularity of his proceedings, that no report of them reached the general."

The author went through the Mutiny as an officer of irregular cavalry, and relates in a simple style his various perils, escapes, and hand-to-hand encounters. These are numerous enough to fill half a dozen military

novels, and, apart from their intrinsic interest, throw a side light on one of the most remarkable struggles that the world has ever seen.

Col. Mackenzie, when the Mutiny broke out, was a subaltern in the 3rd Bengal Cavalry, who first kindled the spark of revolt. His account of the dreadful Sunday of the uprising is most interesting. Heavily as we suffered on that fatal day, the catastrophe would have been infinitely more complete had it not been for an accident to which previous writers have omitted to call attention. This accident was that

"the military authorities, in view of the lengthening days and the increasing heat of the season, had caused on May 10th, 1857, the evening church parade to take place half an hour later than formerly. In my firm belief this change saved us from an awful catastrophe. In those days British troops attended divine service practically unarmed, for they did not take with them their rifles or carbines and ammunition. Their only weapons were their side arms. The mutineers were, of course, unaware of this change. They broke into revolt half an hour too soon. Had they waited till the 60th Rifles were securely gathered into church, what could have prevented them from overpowering the small guards over the rifles and guns, and utterly destroying the defenceless crowd of soldiers penned, like sheep, within four walls?"

Col. Mackenzie gives a ghastly account of the horrors which he that day witnessed or heard of, and strongly deepens the impression that many of them might have been prevented, and that the subsequent massacre at Delhi might have been less serious than it was, but for the inertness both of General Hewett, commanding the division, and Brigadier Archdale Wilson, commanding the station. In Meerut there were at the time a battalion of the 60th Rifles, the Carbineers, and several batteries of artillery, altogether some 1,500 in number. There was little cohesion, and probably an absence of unanimity, among the sepoys, who consisted of one regiment of cavalry and two of infantry; and in their ranks were some who remained faithful, and many more who had no strong desire to become rebels, and would have been won over to our side by a little energy, while even the most fanatical of the mutineers had no strong belief in their success.

"The European troops, 1,500 strong, were paralyzed by the irresolution of their chiefs. Had the gallant Hearsey or Sidney Cotton occupied Hewett's place at Meerut, it is safe to say that, in spite of the wings which fear lent to the mutineers on their flight to Delhi, few of them would ever have reached that haven of their hopes. The shrapnel, and the swords of the Carbineers, would have annihilated them. It is true that Generals Hewett and Archdale Wilson, late in the evening, moved the troops over the open plain of the infantry parade-ground, and that they caused a few rounds to be fired in the dark at some belated stragglers of the cavalry.....; but General Hewett, instead of even then detaching the Carbineers and a battery of Horse Artillery in pursuit of the flying mutineers, acted on the ill-starred advice of his brigadier to withdraw the whole force to the European lines."

If there was one feature of the Mutiny more remarkable than another, it was the fidelity of most, and the noble self-devotion of not a few, of the native servants. Col. Mackenzie relates how two young officers

and a wounded European sergeant, surprised in the quarters of the former, hastily mounted, and

"made for a gate. It was blocked by mutineers. They turned to the other; that also was blocked. Their lives seemed lost, when one of their servants, a sweeper, the lowest and most despised caste of Indian domestics, heedless of the certainty that his own life would be sacrificed to the fury of the mob disappointed of its prey, implored them to follow him. Running before them, he led them to the back of the out-houses, and showed them a gap in the compound wall which the servants had made for their own convenience. Through this gap they fled, escaping the hurried shots which were fired after them, and eventually reaching in safety the barracks of the 60th Rifles. The sweeper fell a victim to the rage of the pursuers. He was hacked to pieces. No more beautiful deed ever brightened the dark days of the '57 than the self-sacrifice of this obscure and nameless hero."

It is generally believed that Hodson of Hodson's Horse was the first who opened communication between Umballa and Meerut, and that he rode the whole distance through an enemy's country, meeting no English detachment between Kurnal and Meerut. According to Col. Mackenzie, he and Lieut. Sanford with an escort, carrying despatches from Meerut to the Commander-in-Chief, met Hodson on the second day of their journey, a fact which somewhat detracts from the merit of that able soldier's feat.

Sometimes the tragic drama was brightened by a humorous incident. On the march of the 1st Sikh Cavalry, now the 11th Bengal Lancers, from Delhi to Cawnpore, the author was riding with the advanced files, when

"a young native woman, wielding with both hands a very long, straight, double-edged sword, such as is frequently used by acrobats at Indian festivities, suddenly appeared in the middle of the road and barred our way. The creature must have been mad or under the influence of 'bharg' or some other intoxicant; for she deluged us with a torrent of abuse as she vigorously brandished the long, thin blade. For a moment I was nonplussed, the situation was so entirely novel. Mad or sane, the virago evidently meant business. There was clearly no getting past her without a fight, and that was quite out of the question. 'Shoot her, sahib,' said one of the sowars with me, little troubled with the polite consideration for the sex which the obligations of an effete civilization imposed upon his British officer. At that moment, as if by inspiration, a happy thought flashed on my mind. 'Give her *galee* (abuse),' I said to the sowar; 'and give it her hot and strong and plenty of it.' Instantly grasping the idea, the grinning sowar opened such a battery of abuse of the vilest and most comprehensive nature upon the unfortunate young person and her female relatives to the remotest degree that her own fire was promptly silenced. Encouraged by this success, the sowar redoubled his efforts, and slung such awful and shameful language with such force and precision that the rout of the enemy speedily became complete. Dropping her long sword, and stuffing her fingers into her ears, she fled with a horrified shriek, and we marched triumphantly on, chuckling at the success of our tactics."

The Deeds of Beowulf: an English Epic of the Eighth Century. Done into Modern Prose, with an Introduction and Notes, by John Earle. (Oxford, Clarendon Press.)

WHATEVER fault may have been found with Prof. Earle's writings, it probably never entered the head of any critic to say that they were commonplace. His translation of 'Beowulf' is full of piquant surprises—some of them being real felicities of rendering, while others are mere eccentricities that have no merit but that of being amusing. The praise of unity of style certainly cannot be claimed for the work. It might not be easy to determine what particular type of English idiom would be most appropriate for a prose translation of 'Beowulf'; but Prof. Earle's mode of solving the difficulty is one that is not likely to gain much approval. It consists in employing by turns, as the translator's fancy suggests, every possible variety of diction, from that of Malory to that of Mark Twain. A few quotations will give some notion of the effect of this extraordinary mixture:—

"The illustrious ruler, the honoured prince, sat woebegone; majestic rage he tholed, he endured sorrow for his thanes: since they had surveyed the track of the monster, the accursed goblin;—the contest was too severe, horrible, and prolonged."

"Many were the atrocities which the foe of mankind, the grisly prowler, oft accomplishedyet was he by no means able to come nigh to the throne, sacred to God, nor did he share the sentiment thereof."

"I reckon myself to be in the fury of battle, in warlike feats, no wise below the pretensions of Grendel; for that reason I will not with sword give him his quietus, deprive him of life, though I very well may."

"Otherwhiles a thane of the king's, bombastic groom, his mind full of ballads.....began anon to rehearse, cunningly to compose, the adventure of Beowulf."

"I'd a liked it vastly better, that thou 'dst a seen his very self, the fiend in full gear, ready to drop."

The fire-dragon is called "the hideous customer," and Grendel "the boss of horrors," where a reference to the original (*frena hyrde*) shows that "boss" is used in its modern slang sense. The curious patchwork of Prof. Earle's translation is yet further diversified by the free use of words like "leads" (*leode*, people, men), "leedqueller," "Wyrd" (Fate), "eorls," "twelfsome." The ludicrous tautology of "mariners of the sea" would hardly be excusable had it been a literalism of translation; but *se lifende* is merely "seafarers."

Yet, in spite of all these oddities, it must be admitted that Prof. Earle has, on the whole, succeeded in the difficult task of making his version readable. If he has sometimes failed in this respect, it is nearly always in passages where the fault lies with the original—passages which could not, consistently with accuracy, be made otherwise than tedious in a prose translation, were it even as skilful as Messrs. Butler and Lang's version of the *Odyssey*. With regard to correctness, it would be possible to point out many trivial faults in the translation, but in all important matters it appears commendably faithful—so far as the meaning is concerned, for it cannot be said to

represent very closely the tone and spirit of the original. Prof. Earle has made careful use of the labours of previous translators and commentators, and though his renderings are, of course, often disputable, they can usually be supported by respectable authority. The use of "Goths" as an equivalent for *Geatas* is certainly objectionable, nor can anything be said for the pseudo-etymological rendering "Storm-folk" for *Wederas*. The notes, along with a great deal of interesting, though not always very pertinent literary illustration, contain many useful remarks on the criticism and interpretation of difficult passages, which students of the original will find it worth while to consult.

The introduction includes a good account of the literary history of the poem since the first mention of it by Wanley in 1705, and of the various theories that have been proposed with regard to its origin. Prof. Earle speaks with good-humoured contempt of the "fanciful and artificial" hypotheses of German scholars; but his own speculations about the origin of 'Beowulf' are certainly not a favourable example of English caution and sobriety of judgment. His view is that it was written at the court of Offa of Mercia by Hygeberht, Archbishop of Lichfield, for the purpose of affording instruction in princely virtues to Offa's son Ecgferth, whom his father caused to be crowned king in his own lifetime. The grounds on which this audacious conjecture purports to be based are really too shadowy to admit of discussion. We agree with Prof. Earle in doubting the possibility of detecting in 'Beowulf,' by any process of critical analysis, the work of a number of successive authors and interpolators in different ages. But the phenomena which suggest that the poem is in some sense of composite authorship are, unlike the similar phenomena existing or supposed to exist in the Homeric epics, obvious on the very surface. Even the readers of Prof. Earle's translation can hardly fail to observe that while some portions of the poem display a high degree of narrative power and constructive skill, the design of the whole is embarrassingly lacking in coherence. For readers of the original this impression is strengthened by the striking contrast between the cultured finish and beauty of certain passages and the prosaic insipidity of others. Prof. Earle, to do him justice, is not blind to these manifest facts. He endeavours to account for them by the supposition that the existing poem is a "second edition," and attempts to show what were the changes introduced by the author in the revision of his work, and what was the purpose for which these changes were made. According to Prof. Earle's account of the contents of the hypothetical "first edition" of 'Beowulf,' it must be admitted to have possessed a respectable degree of epic unity. But it is hard to believe that a poet capable of writing the better passages of the poem would have been guilty of the stupidity of deliberately destroying the coherence of his own work for the sake of adapting it more completely to a didactic purpose. Only a strong prejudice in favour of the theory of single authorship can make this assumption appear at all plausible.

We do not think it likely that the composition of 'Beowulf' is so complex as it is

supposed to be in the theories of Müllenhoff and Ten Brink. There is an enormous antecedent improbability in the supposition that a poem dealing essentially with foreign legends can have been built together by the labours of a succession of poets and interpolators in various parts of England from the sixth down to the ninth century. But the hypothesis that the work has been more or less interpolated is really the simplest that can account for the facts. There is little ground for hoping that, in the total absence of external evidence, the problem will ever be fully solved; but that both Müllenhoff and Ten Brink have contributed elements of real value to its solution cannot be doubted by any unbiassed and careful reader. Prof. Earle has evidently only cursorily studied the treatises of these two distinguished scholars, and (though his candour is beyond question) he has in several instances grievously misrepresented their views. He refers to Müllenhoff as having said that the passage in lines 20-25 has "a political drift." This harmonizes with Prof. Earle's own theory, and he mentions it with delighted approval over and over again. But in fact Müllenhoff did not say anything of the kind. The observation which Prof. Earle quotes in a foot-note is as follows:—

"Der allgemeine satz 20-25, dass ein jünger fürst im hause seines vaters die leute durch freigebigkeit für spätere zeiten und den kriegsfall sich geneigt machen und überall jeder durch löbliche taten sich hervortun solle, gibt ausserdem zu mannichfachen, selbst politischen bedenken anlass."

There is nothing here about a "political drift" in Prof. Earle's sense of a reference to the "politics" of the time when the passage was written. What Müllenhoff means is that while the general maxim is inappropriate to the context, the questionable political doctrine it contains is a further reason for regarding the lines as spurious. Instead of praising Müllenhoff for the sagacity displayed in this remark, Prof. Earle ought, from his point of view, to have bestowed his applause on Ten Brink, who (in opposition to Müllenhoff) *does* recognize in the passage a sentiment that may have been suggested by actual political circumstances, and on this very ground considers it to be a genuine part of the Prologue.

The misrepresentation of Ten Brink is still more serious. Prof. Earle says:—

"Ten Brink declared that there was no way of conducting the *Innere Geschichte* enquiry but by circular reasoning. And yet he thought it worth while to write hundreds of pages under such conditions!"

Those poor infatuated foreigners! But every reader who has any knowledge of the work of the great scholar, whose premature death we have to lament since the publication of Prof. Earle's book, will be convinced that there must be some mistake in the attribution to him of such an extraordinary stupidity. What Ten Brink really says ('*Untersuchungen*,' p. 4) is that as any attempt at "prinzipielle Beweisführung" would necessarily move more or less in a circle, he abstains from offering anything of the kind, and must be content to rest his case on the fact that his hypothesis will be found to afford a complete and simple explanation of acknowledged difficulties in the text. Prof. Earle says further:—

"Prof. Ten Brink acknowledges that he has but one argument of an external nature, and that he does not expect this one to prove very convincing.....It is this. The religious Epic poems do not exhibit the like irregularities. But these religious poems, such as the *Andreas*, *Elene*, *Juliana*, *Judith*, are admittedly written in imitation of that heathen Epic of which *Beowulf* is our best representative. His argument is, that if such irregularities had belonged to the early Epic, they would have been reproduced in the religious Epic."

Now Ten Brink's actual words are as follows:—

"I might at most point to the fact that the religious Epic—apart from individual cases which demand a special explanation—contains a far smaller amount of startling inversions and intolerable repetitions than does '*Beowulf*' in its present state, although as a whole the latter displays a much higher degree of art in the narration than the former."

This is a very different argument from that which, from his point of view, Prof. Earle finds it so easy to answer. Ten Brink says nothing about the religious epic being an imitation of the heathen epic; and the words which we have italicized, and which constitute the whole point of the argument, are ignored by Prof. Earle altogether. It is true that Ten Brink expressly guards himself against being supposed to lay any stress on this kind of evidence; but it will be recognized as having some force by all who do not regard the question of the character of the primitive English epic as already closed.

In a foot-note Prof. Earle says that he believes that the poet of '*Beowulf*' was not unacquainted with Virgil. This supposition is, of course, historically possible; but it would not be easy to find any evidence in its favour equal in weight to that which might be adduced for the obviously inadmissible theory that the poet was acquainted with the *Odyssey*. The parallels in this case are really startling. Not to refer to other points, the relations between *Beowulf* and *Unferth* are exactly those between *Ulysses* and *Euryalus*. In each instance a courtier begins by sneering at the pretensions of the guest, but is afterwards won to admiration of his splendid prowess, and presents him with a sword. Any actual imitation is, nevertheless, altogether out of the question; and the matter only deserves notice as affording a wholesome caution against the too prevalent assumption that coincidences of this kind can have no other explanation than that of borrowing on the one side or the other.

It is impossible to regard Prof. Earle's introduction as a contribution of any value to the solution of the '*Beowulf*' problem. His translation and notes, however, have distinct merits of their own; and it will be a matter for regret if the obvious weaknesses of the book should cause it to be neglected by future students of the poem.

Problems in Greek History. By J. P. Mahaffy, D.D. (Macmillan & Co.)

DR. MAHAFFY'S series of books dealing with the social, political, and literary aspects of Greek life at various periods from the fifth century downwards ended last year with the publication of his '*Greek World under Roman Sway*.' The volumes were one and all easy and pleasant reading, and they contained much that was shrewd and somewhat

that was new in their treatment of the ages under discussion—some of them ages which English classical scholarship has left unduly neglected, and of which a fresh survey was doubly valuable for that reason. The volume which is now before us seems to serve as a general appendix to the whole series that preceded it, consisting of a number of chapters of the *excursus* type, discussing points most of which have been dealt with at less length in one of the earlier books. This arrangement deprives the work of any systematic ground plan, and we meet in it once more so many of the points that Dr. Mahaffy has already made, that in reading it through we feel a general impression that we have met the paragraphs, or something very like them, once before. Such an impression does the book injustice, for three, at least, of the ten chapters are perfectly new material, and most of the others contain some revisions or restatements of early theories. But there are certainly some long tracts of writing, particularly in the second half of the book, where the traveller feels that he is but traversing once again the paths that he has trod before with the same guide. Such a tract, for example, is the passage where Dr. Mahaffy goes through his old comparison between Peloponnesus in the third century before Christ and Ireland in the nineteenth century after Christ. The statement of Achaean politics, in carefully chosen phrases which can be applied word for word to modern Nationalist and Ulster difficulties, is amusing and suggestive enough in itself, but is only a repetition at great length of a portion of the last book but one in Dr. Mahaffy's series. Similarly the whole chapter on despots and democracies reads much like a *canto* made up from paragraphs in '*Greek Life and Thought*' mixed with others from the volume on post-Alexandrine Greece.

The most interesting portion of the new volume, from the literary point of view, is Dr. Mahaffy's first chapter, dealing with the English historians of Greece in the present century. Gillies and Mitford are unknown to modern readers, but the comparison between Thirlwall and Grote will strike every one who is familiar with their famous histories of Greece as summing up their respective merits in most excellent style. It is, indeed, curious, as our author remarks, that Thirlwall has been so entirely superseded in popular estimation by his rival, more especially when we remember that Grote treated Alexander the Great on a very small scale, and entirely stopped short with his death, while Thirlwall's book embraces an excellent account of the times of the Diadochi and the Achaean League. There is probably much in Dr. Mahaffy's theory that the world really prefers a vigorous partisan history, like that of Grote, to the impartial and able, but rather cold-blooded narrative of the scholarly Thirlwall. It is for a similar reason that works like Macaulay's history of England or Mr. Froude's account of the Tudors, teeming as they do with inaccuracies, command an enormous reading public, while Mr. Gardiner's history, invaluable though it is acknowledged to be, is abandoned to the serious student.

Dr. Mahaffy's third chapter is devoted to an onslaught on all fixed dates in Greek

history before the year 600, in which he not only strives to discredit the chronology of the early Olympiads, but even attacks the dates given by Thucydides for the founding of the Siceliot colonies between 735 and 650. With regard to the Olympic register there are certainly some suspicious points; it was not habitually used as a measure of time till somewhere about 380 B.C., and, as Dr. Mahaffy remarks, the acceptance which it then began to receive is probably connected with the first formal edition of the register by the Sophist Hippias of Elis, early in the fourth century. Hippias had a poor reputation for good faith—Pausanias expressly mentions instances in which he perverted the inscriptions on monuments at Olympia—and Dr. Mahaffy wishes to argue that he can have had no complete official series of records from which to construct his list of victors. Pausanias, who went so carefully round Olympia, found nothing dated earlier than the thirty-third Olympiad, and observed that the dedication of the statues of victors only began about the sixtieth. He mentions no regular ἀναγραφαί or παραγρήματα, and it is argued that he probably would have done so if any had existed. The received story as to the origin of the various items of the Olympic race-meeting strikes the observer as curious; the stadium is declared to be the race whose winner gave his name to the Olympiad, yet there is much evidence to prove that the chariot race, Pancration, and Pentathlon were all esteemed more important events. Dr. Mahaffy brings out some less obvious points also: no Eleian victors appear in the lists after the first few years, yet in Herodotus the Egyptian sixth-century King Psammis is introduced as admonishing the Eleians that if they wish to have their games considered perfectly fair by outsiders, they ought never to allow an Eleian to run—a point which loses all meaning if it was actually more than three generations since an Eleian victor had been proclaimed. The final suggestion to which Dr. Mahaffy's arguments lead up is that the reputed dates of the introduction of the Pentathlon, chariot race, and other great events in the Olympic games are really only the first recorded cases of the celebration of such races that Hippias could find when he compiled his calendar. That the short foot-race is assigned the first place—a habit quite contrary to what we find in the Homeric games or in other ancient contests—he would suggest to be due to the chance that Hippias happened to find very early instances of it, while the actual year given for its institution he would ascribe to a rough generalization, founded on the number of generations that elapsed between the age of Iphitus and Lycurgus, the founders of the games, and the fixed point of the return of the Heracleidae, from which all semi-historical Greek dates were systematically deduced.

The Olympic register is fair matter for criticism, but we are a little surprised at Dr. Mahaffy's doubts about the foundation-dates of the Siceliot towns. They are not of such remote antiquity as to suggest any great improbability in themselves, and the statement that Thucydides must have got them from Antiochus or some other unsafe

source is quite unproved. We should imagine that it is not the least likely that the date of a comparatively recently founded city would be lost, and that there were probably state archives at Syracuse and elsewhere which fixed the point. Thucydides certainly gives the dates, without hesitation or qualification, as ascertained facts.

We may leave to the judgment of the readers of Dr. Mahaffy (and they are many) the curious paradoxes about the exaggerated estimate of the Semitic element as opposed to the Hellenic in primitive Christianity which are contained in his last chapter. To detect a strong Epicurean influence in St. Paul, and back up the discovery by quoting 'Marius the Epicurean' as an authority, is surely not a serious manner of dealing with the subject.

The Law and Custom of the Constitution.—Part II. *The Crown.* By Sir William R. Anson, Bart. (Oxford, Clarendon Press.)

It is six years since we noticed in these columns (September 25th, 1886) Part I. of Sir William Anson's work, a second edition of which has just appeared. The author regrets that the second part has been so long in following the first, and that "it should not be better worth waiting for." For the delay he says he is not wholly in fault, and of the supposed shortcomings of the work he says, with a self-depreciation which the character of the work by no means warrants, "I can only plead a capacity unequal to the task which I undertook with a light heart, which I have pursued with interest and pleasure, and now conclude with misgiving." The author's object in Part II. has been to show "how the executive government of the Empire is conducted"—to illustrate, in short, the action of the Crown in Council as distinct from the action of the Crown in Parliament. To two of the difficulties which the author has encountered in his work he refers in particular in the preface. One is the difficulty of adequately describing the working of departments of government with which a writer may not be practically acquainted—a difficulty which every thoughtful reader of the work will easily realize. The other is the difficulty of making a satisfactory arrangement of the subject. This, too, the reader who views the vast field covered by the work will fully appreciate. Sir William Anson triumphantly disposes in advance of the anticipated objection to the work that the "historical matter" which he has introduced "occupies too large a space." He says—and we fully accept the statement—that he has "found it impossible to explain the present without such reference to the past." Indeed, in considering such a subject history must obtrude itself on the attention at every step; and the author does not regret that this is so. "For when we contemplate," he says, "our institutions in their monumental dignity, and the world-wide span of our Empire, it is well to remember the patience and courage of our forefathers, and the long line of kings and queens and statesmen, often conspicuously great in force of purpose and vigour of intellect, to whom we owe what we now possess. It would be a mean thing, even if it were possible, to take stock of our inheritance without asking how we came by it. But it is not possible."

The first chapter treats of the part taken by the Crown in the choice of ministers, the settlement of policy, and the detail of administration; the second, of the title to the Crown, and the mutual duties of sovereign and subject; the third, of the Crown's advisers, including the Privy Council, the Cabinet, the Prime Minister, and their relations to the Crown, to one another, and to Parliament; the fourth, of the various departments through which the Crown acts; the fifth, of the action of these departments over the various portions of the Queen's dominions, from the United Kingdom down to "protectorates" and "spheres of influence." The sixth chapter deals with the Foreign Office, and with the royal prerogative in making war, peace, and treaties; the seventh, with the revenue, and the way in which it is collected, issued, and accounted for; the eighth, with the army and navy; the ninth, with the relations of the Crown to established churches in England, Scotland, India, and the colonies; and the tenth, with the courts of law. In appendices various forms are given, including that of "a warrant as an Executive Act abolishing purchase in the army," that of "a warrant as an authority for affixing the Great Seal to the ratification of a treaty," and forms of various oaths, including the Coronation oath and the Privy Councilor's oath. Scattered throughout the work are various other forms, including those of summonses to Cabinet meetings, Privy Council meetings and Privy Council Committee meetings, orders in Council, &c.

The work maintains throughout the high level of excellence which distinguishes Part I. We have the same orderly statement of the facts of the British Constitution, the same constant and accurate reference to original sources of information, and abundant evidence of the same honest research to which we drew attention in our notice of the preceding part. We observe that Sir William Anson heads a section dealing with the five Secretaries of State with the un-English and objectionable term "The Secretariat," now, we believe, for the first time applied to the illustrious individuals in question. Speaking of the five Secretaries, the author says that, "except in so far as statute gives powers to one or other" of them, "each is capable of performing any one of the functions" of their various departments. This statement is quite true, but it does not appear to us sufficiently to show that the law still recognizes each Secretary of State as being the Secretary of State. Sir William Anson in speaking of the powers of the Postmaster-General says, "He may detain and open letters in the post office, a power rarely used." But from debates which some years ago took place on this subject in Parliament, it would appear that the power in question is more freely used than might be inferred from the above extract. Speaking, at p. 237, of the county as a unit of local government, Sir William Anson says, "Every county in England now possesses one council or more, according as it may constitute a single administrative county or be divided for purposes of administration." This sentence is somewhat vague and perhaps a little misleading. In some sense all counties are divided for purposes of adminis-

tration; but in the sense contemplated by the author, six only of the English counties are divided. Each riding of the county of York constitutes an "administrative county" and possesses a county council; each of the three divisions of the county of Lincoln, Holland, Kesteven, and Lindsey, is an administrative county and possesses a county council; and each of the counties of Suffolk, Cambridge, Northampton, and Sussex is divided into two administrative counties, each of which possesses a county council. At p. 333 Sir William Anson says, "George III. surrendered to the country the hereditary revenues arising from the Crown lands." It must not be forgotten, however, that these lands were not lands of the sovereign as an individual, but of the sovereign as sovereign; and they have always been public in their nature. Such lands do not include lands which may have been bought by members of the royal family with moneys saved by them. Parliament, in settling the Civil Lists of previous sovereigns, had always taken into account the hereditary revenues in question. George III. on his accession agreed to make such a disposition of his interest in the hereditary revenues as Parliament might think fit, and to accept a fixed sum for his Civil List. What then took place was substantially not very different from what had taken place on the settlement of the Civil Lists of preceding monarchs. In speaking of "the Crown and the Courts" and of the "jurisdictions merged in the Supreme Court," the author says:—

"Disputed questions of law arising out of trials of indicted persons might, and still may, be taken by writ of error, where error was apparent on the record, to the Court of Queen's Bench, and thence to the Exchequer Chamber and the House of Lords,"

apparently overlooking for a moment the fact that the Court of Queen's Bench is now merged in the High Court of Justice, and the Exchequer Chamber in the Court of Appeal.

Sir William Anson's work takes very high rank indeed among books on the British Constitution, and we should find it difficult to name any work which we could so confidently recommend to the thoughtful student of politics or history as we can Parts I. and II. of 'The Law and Custom of the Constitution.'

Abraham Fabert, Governor of Sedan: Marshal of France, the first who rose from the Ranks: his Life and Times, 1599-1662. By George Hooper. With a Portrait. (Longmans & Co.)

He must, indeed, have been a remarkable man who, not being of noble birth, yet obtained the *bâton* of a Marshal of France during the reign of Louis XIV. But it is rather misleading to describe Fabert on the title-page as having risen from the ranks, for his father was "a country squire by virtue of his little seignory outside Metz on the 'road to France,' a sort of chief Magistrate in the city; a renowned printer, an artilleryman, and, as we shall see, an enterprising speculator, who ventured to lease the iron works at Moyeuville on the Orne." Thus it will be seen that Fabert in reality belonged to the middle classes.

Neither did he in the full sense of the word rise from the ranks, for he began his military career at the age of thirteen as a cadet in the Garde Française. From the first he strove energetically to improve an already fair education. "He taught himself from books at least the rudiments of geometry, fortification, and drawing. In addition, he read history, applied himself to the acquisition of German, Spanish, Italian, and Flemish, and was always eager for a knowledge of geography, which, he was wont to say, was as necessary to an officer as his arms were to the soldier." This zeal for study, it must be remembered, was displayed at a time when noblemen and officers as a rule despised learning.

At the end of five years the Duc d'Épernon, who on account of services rendered by his father was always Fabert's patron, gave him an ensigncy in the "régiment de Piedmont." In that corps (one of the old regiments) the Duc de la Valette, son of the Duc d'Épernon, promised him a company; but when it became vacant he gave it to M. Conseil, a follower of the duchess. After the fashion of the times, Fabert avenged himself, not on the duke, but on Conseil. Following him as he rode in the duchess's suite to Metz, Fabert overtook him at Pont à Mousson, and at once challenged him. They fought on the spot. Conseil was slain and Fabert badly wounded in the throat. He escaped and remained in concealment till his health was re-established, when he boldly went to Paris; but at the instigation of La Valette, he was ordered at once to leave the capital. On this he boldly rode to his father's little fortalice of Moulins, close to Metz, of which La Valette was governor. Indignant at this act of audacity, the duke dispatched a detachment to force the place; the duchess, however, intervened, and Fabert was not molested. The latter at first in his indignation formed the plan of raising a troop of cavalry with which to cross the Rhine and fight under the flag of the Empire. Épernon heard of his scheme, summoned him to Bordeaux, reasoned him out of his idea of quitting France, promised him promotion, and reconciled him to La Valette.

Present during the siege of Rochelle, when it ended Fabert accompanied his sovereign in the invasion of Savoy, and displayed alike intrepidity and judgment at the forcing of the Pas de Suse, which decided the brief campaign. "After the fight before Susa Louis XIII. presented him to Richelieu, saying, 'Here is the brave major of whom I have spoken to you, and to whom I owe the success of this great day.'" He also distinguished himself in the six weeks' campaign against the Huguenots in 1629, and was wounded at the capture of Privas. The king as a reward sent him a captain's commission, and, as a special favour, added permission to retain the post he already held of sergeant-major, a much more important post in the seventeenth century than it is nowadays. Fabert, thinking that the king was usurping the privileges of the Duc d'Épernon, Colonel-General of Infantry, refused the commission. Louis, naturally indignant, turned his back on the young soldier when the latter appeared at Court. Two years afterwards, however, the

king gave him another company vacant by death, again permitting his retention of the sergeant-majorship. This time Fabert accepted the promotion, and was gratified at learning that D'Épernon approved of it:—

"It is recorded that Fabert, hearing that he was distressed, and intimating that the money came from the king, paid over the price of the company, 7,000 livres, to the brother of the defunct captain, who forthwith thanked Louis; and thus what was considered an act of remarkable generosity became known to the Court, through the king, who often praised the disinterestedness of a man capable of paying for a death vacancy."

When he returned home, his father proposed that he should marry the granddaughter of the Seigneur de Clewant, who promised a dowry of 50,000 crowns, and Fabert confided to the lady his wish to raise a regiment with her dowry, a proposal to which she readily assented. The grandfather, however, was furious at the idea, and "declared that he would only risk twenty thousand upon a captain adventurer who might be killed in battle and leave his granddaughter no refuge but the cloister." Fabert did not allow himself to be influenced, as many a man would have been, by the diminution of the dowry, but forthwith married the girl, with whom he was extremely happy. He had by this time taken over the lease of the forges of Moyœuvre. His father had attempted to bring a regular water supply to bear on the machinery, but failed; but Abraham, who had studied practical engineering at sieges, was successful, and the "barrage reservoir" exists to-day as it was left by the skilful constructor. So successful, indeed, was he that for many years the ironworks brought in an annual profit of 6,000 livres.

Before the year of his marriage had expired Fabert was employed at the siege of Trèves, where he seems to have acted as engineer, though his regiment was present. In the subsequent siege of Bitche Marshal La Force, commanding the French troops, ordered Fabert to "arrest and deliver up to the Provost three soldiers accused of robbery. He found two, and led them himself to the Marshal, but refused to hand them over to the Provost, alleging that the right of punishing them, if guilty, belonged to the regiment of Rambures." The Marshal, irritated by this resistance to his will, informed Fabert that he should no longer serve in his army. Fabert thereupon went to the king and requested permission to resign his commission. Louis directed him to retain his commission, but gave him leave either to return to the seat of war or to wait at Paris till his regiment could be removed from La Force's army. Fabert chose to return to Lorraine, and took part in the siege of La Mothe. Subsequently being directed to reconnoitre Thionville, Fabert was arrested by the Spanish Governor, and was only set free after upwards of two months' imprisonment. Pending his release, a friend of the prisoner tried to bribe the legal functionary in charge of the case, but failed. When Fabert recovered his liberty he sent a handsome sword to the honest official as a mark of his admiration.

In 1634, when Cardinal la Valette was appointed Governor of Metz, Fabert be-

came his commandant, and a very active, efficient commandant, or rather lieutenant-governor, he proved himself; while when an army was assembled in Lorraine, he was appointed *sergent de bataille* or adjutant-general in it. Soon, from jealousy of his influence with the king, he was superseded and became a mere aide-de-camp to La Valette. But whatever Fabert's nominal employment, he was always influential and occupied with important staff and engineer duties.

The unsuccessful campaign of 1635 was remarkable for witnessing the death of the feudal array, and also for the strange conduct of the *Maison du roi*, who, when called on to encamp or bivouac, "were highly indignant, and stood out against being degraded to the level of common soldiers." Fabert himself rendered other than mere military services, for by his credit in Metz he raised, in one day, 100,000 crowns for the payment of mutinous troops. It is to be noted that about this time he offered two suggestions to the king. One was the formation of the companies of cavalry into squadrons and regiments, and it was at once acted on. The other was that regiments of military workmen should be formed. The king saw the advantage of such a measure, but the conservatism of the Ministry of War was too powerful, and it was not till thirty-eight years later that, at the recommendation of Vauban, the idea was carried out. At last in 1639, Fabert's old chief La Valette having died, Richelieu sent for him and offered him his protection. This was first shown by the purchase, by the cardinal, of a company in the guards for him. Fabert returned to Italy as *Maréchal de bataille* and *Homme du roi*, i.e., a sort of royal commissioner.

Richelieu, however, had need of him nearer at hand, and soon summoned him to Paris. Constantly consulted, ever employed when a service of difficulty and peril had to be performed, in September, 1642, Fabert was rewarded with the governorship of Sedan. Within a few months both his patrons, the king and the cardinal, died. Fortunately, however, Mazarin esteemed and valued him at his true worth. The people of Sedan also soon learned to love as well as respect an able governor always labouring in their interests. In 1644 he raised a regiment by bounty and voluntary enlistment. The payment was regular, and no purchase of commissions was allowed. So well trained was this corps that a battalion drawn from it which served under Condé received his marked approbation. With the exception of a short interval spent in Roussillon and Catalonia, where during a reconnaissance he was captured, and a campaign in Italy, Fabert remained for several years chiefly occupied with the duties of his governorship.

In 1653 he was given the command of the little army employed in the siege of Stenay, which fell after thirty-two days of open trenches. It is noteworthy that Fabert introduced zigzag approaches and the connexion of two attacks by parallels, and that Vauban, then only twenty-one years of age, was present at the siege, and no doubt profited much by Fabert's lessons. During the troubles of the Fronde, Fabert remained true to Mazarin, and probably it was as a

recompense for his fidelity that, having in 1650 purchased an estate, he was created a marquis. The cardinal had early held out hopes of a marshal's *bâton*, but Fabert pointed out that as the number of marshals was already excessive, promotions should only be made to fill vacancies. When a vacancy was created by the death of Schomberg Fabert submitted his claim. Mazarin avoided compliance by saying that the king could not promote him alone, and the *bâton* was not awarded to him till 1658. In 1661 Louis XIV. offered to make him a Knight of the Holy Ghost. The qualification, however, was that the recipient should have three ancestors "gentlemen by name and arms." It was intimated by the king that he would accept without examination any proofs handed in. "The concession was of no avail. Fabert would not condescend to trickery..... 'Never,' he said, 'will I permit my mantle to be honoured with a cross, and my soul at the same time dishonoured by an imposture.'" The order, therefore, was not honoured by the entry of Fabert's name on its rolls. In May, 1662, this gallant and able commander died at Sedan. The story of his life has been carefully investigated by Mr. Hooper, but perhaps it would have been better had the author substituted for the one book two books linked with, but independent of each other. He devotes much space to Louis XIII., Richelieu, and Mazarin, but amid all this political history the career of the ostensible hero is somewhat obscured.

OUR LIBRARY TABLE.

PROBABLY few expressions in the English language are more difficult to define in a satisfactory way than the term "sport." It covers the wide extent from racing and hunting, which, according to Mr. Jorrocks, is "the image of war without its guilt and only five-and-twenty per cent. of its danger," to dog-fighting and rattling, the sport of roughs. Somewhere intermediate a place may be found for sea-fishing, which, if it does not rank very high in the list, is, at any rate when sensibly followed, a harmless pursuit, and one from which both pleasure and profit may be extracted. Like other sport, it has a literature of its own, to which an addition, *The Sea and the Rod*, by Deputy-Surgeon-General C. T. Paske and Frederick G. Aftalo (Chapman & Hall), is now before us. We regret we can say little in its favour. On the title-page it is said to be an exhaustive account, which, in one sense, may certainly be admitted. Moreover, the writer of the opening chapter, not content to introduce his subject modestly, institutes comparisons, proverbially odious, to the disparagement of higher forms of sport, of which he has probably had small experience. The references to "a pack of howling hounds and fiends in scarlet coats" and to "pheasants tame as barn-door fowls" are uncalled for, and, save with the ignorant, not calculated to exalt his particular hobby. Some persons are so constituted that they prefer fox-hunting and cover shooting to sea-fishing, even with a rod from the pier of a watering-place. That is, however, a matter of taste; and it is far from our wish to disparage sea-fishing, which affords good sport with rod and hand-line when each is used in suitable circumstances. A rod is sometimes an advantage to a sea-fisherman, on other occasions it is simply an obstruction, of which obvious fact the authors appear to have but a dim perception. They seem to think that by the introduction of a rod sea-fishing is elevated to a higher grade of sport

which, we venture to submit, is a complete mistake. There is much slipshod English and complacent omniscience in this book, which is further disfigured with numerous unnecessary quotations and laboured attempts to be amusing. If these were to a great extent omitted, such parts as are of value would at once become more prominent, and the little volume would be much improved. For, in spite of its defects, it contains some information likely to be useful to novices. The illustrations are fairly good, though we notice that the haddock is shown without Peter's mark. If the plate was reproduced from a photograph, perhaps the mark was invisible owing to some peculiarity of the light; nevertheless, as characteristic of the fish, it should not have been omitted.

The Attack on the Mill, and other Sketches of War. By Émile Zola. (Heinemann.)—It is almost a pity that Mr. Gosse's excellent and tolerably minute study of M. Zola's shorter stories, which appears in this volume, should not have been used as an introduction to a fuller selection of them than the volume itself contains. 'L'Attaque du Moulin' is, indeed, the best thing that M. Zola has ever written; but the "other sketches"—the threefold sketch rather, here translated 'Three Wars'—are of no very great merit, and are far surpassed by many pages of 'La Débâcle' in the same vein. And it would have been possible to arrange from the two sets of 'Contes à Ninon' and the collections respectively named 'Le Capitaine Burle' and 'Nais Micoulin' a volume of short stories which would have been good in itself and worthy of a rather better translator than has been secured for the present book. We have ourselves little doubt that if M. Zola is saved at all, he will be saved by his short stories. This, we gather (though he praises them very pleasantly and, as we have said, analyzes the whole of them with a good deal of care), is not Mr. Gosse's opinion; and no doubt everybody is entitled to his own view. But we rather doubt whether M. Zola's usual admirers will be grateful to Mr. Gosse for guiding them to the short stories. With very few exceptions (three or four at most) these short stories have not the attractions which the true Zolaite loveth. For they are very frequently artistic, and they are very seldom foul.

We have received from Mr. David Nutt a sightly and serviceable little contribution to Dantesque study—a *Dante Map*, by Mary Hensman. The substantial part of this volume is a folding map, showing the whole of Italy, and also, on a larger scale, a large portion of Central Italy, both charts being lettered with the names of those places only which are mentioned in the various writings of Alighieri, and, in a different type, other places which he is reputed to have visited during his exile from Florence. The maps are accompanied by a concise preface, by an index of the names of the places, along with the proper references to Dante's writings, and by a further index of places outside Italy to which he adverts. A somewhat similar map was published in Genoa in 1875, but is now not easily met with. Miss Hensman's map presents a sufficiently ornate appearance, the lettering being bold, though not specially clear, and the marking of mountainous and other regions somewhat strong. Mr. Ashbee is stated to have aided in the colouring of the map. This colouring is varied enough—the island of Sicily, for instance, receiving four different tints. We do not gather, however, what the colouring indicates: it is not partitioned according to territorial or political divisions, nor yet (what would perhaps have been the most appropriate for the immediate purpose) according to the party divergences of Guelphs and Ghibellines. We congratulate Miss Hensman upon her intelligent and painstaking work.

The new editions on our table include a reprint of the late Mr. Green's picturesque and

animated collection of *Stray Studies from England and Italy*, and new editions of Mr. J. L. Kipling's excellent and valuable work, *Beast and Man in India*, and *The Three Fates*, by Mr. Marion Crawford, all published by Messrs. Macmillan; and a fifth edition of that notable volume *The Autobiography of Mark Rutherford* (Fisher Unwin).—Messrs. Routledge have re-issued *The Family Feud*, Thomas Cooper's clever tale, in a painfully small type.

MR. MACKESON has again brought out his serviceable *Church Congress Handbook*. Archdeacon Emery contributes the preface.

WE have on our table *A History of Scotland for Junior Classes*, by L. W. Lyde (Percival).—*Burke's Reflections on the French Revolution*, with Introduction and Notes by C. E. Vaughan (Percival).—*An English Grammar, with Analysis and Prosody*, by S. E. Stronge and A. R. Eagar (Low).—*A Primer of English Grammar*, by G. R. Kirwan (Longmans).—*French Military Reader and Writer*, edited by E. Pellissier (Percival).—*An Official Tour along the Eastern Coast of the Regency of Tunis*, by A. Perry, LL.D. (Providence, U.S., Standard Printing Company).—*Holidays in North Germany and Scandinavia*, by P. Lindley (30, Fleet Street).—*A Synoptical Geography of the World* (Blackie).—*Latin Unseens*, by J. Edgar (Simpkin).—*Selection of Latin Verse, for Use in Lower Forms*, by S. W. C. Carey (Percival).—*Archæologia Ozoniensis, Part I.* (Frowde).—*Photographic Reproduction Processes*, by P. C. Duchochois, edited by E. J. Wall (Hampton).—*The Jeweller's Assistant in the Art of Working in Gold*, by G. E. Gee (Lockwood).—*Life and Conduct*, by J. C. Lees, D.D. (Black).—*Thoughts and Teachings of Lacordaire* (Dublin, Gill).—*Loyola and the Educational System of the Jesuits*, by the Rev. T. Hughes (Heinemann).—*Our Trip North*, by R. M. Fergusson (Digby & Long).—*Golf in the Year 2000*, by J. A. C. K. (Fisher Unwin).—*Tricks and Tricksters*, by J. Forster (Leadenhall Press).—*Laird Nicoll's Kitchen, and other Scottish Stories*, by J. Wright (Glasgow, Wright).—*The Wooing of Webster*, by A. M. (Scott).—*The Dynamitards*, by R. Tayler (Henry).—*Where the Sea Birds Cry*, by C. Hill (Digby & Long).—*Achilles in Scyros*, by R. Bridges (Bell).—*Merry Minstrelsy*, edited by J. S. Jackson (Howe).—*Daftie Dick*, by M. Cleworth (Heywood).—*The Marriage of the Soul, and other Poems*, by W. Scott-Elliot (Kegan Paul).—*Columbus, an Epic Poem*, by S. Jefferison (Chicago, Griggs).—*Shelley's Den læste Prometheus*, translated by A. Hansen (Copenhagen, Hægel).—*Geschichte der Hebräer*, by R. Kittel, Vol. II. (Gotha, Perthes).—*Choses vraies*, by Duchesse de la Torre (Paris, 'La Nouvelle Revue').—*Triple Alliance et Alsace-Lorraine*, by J. Heimweh (Paris, Colin).—*Tennyson's Enoch Arden, Texte anglais*, edited by A. Beljame (Hachette).—*Leone X. e la sua Politica*, edited by F. Nitti (Florence, Barbera).—and *Catalogus van de Pamfletten-Verzameling berustende in de Koninklijke Bibliotheek*, by Dr. W. P. C. Knuttel, Tweede Deel, Eerste Stuk, 1649-1667 (The Hague, Algemeene Landsdrukkerij). Among New Editions we have *Peacock's Calidore and Miscellanea*, edited by R. Garnett (Dent).—*Songs of Béranger*, translated into English Verse by W. Toynbee (Scott).—*The Jews under Roman Rule*, by W. D. Morrison (Fisher Unwin).—*An Evil Reputation*, by Dora Russell (Griffith & Farran).—and *An Elementary Text-Book of Entomology*, by W. F. Kirby (Sonnenschein).

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Messrs. Routledge & Sons' first list of announcements includes an *édition de luxe* of Charles Lever's military novels, 9 vols., 'a monthly edition of Lord Lytton's novels in half-crown volumes, 'a pocket-volume edition of Harrison Ainsworth's novels, 12 vols., 'a cheap edition of Mr. Gilbert's 'Songs of a Savoyard,' 'Little Wideawake' for 1893, 'a new edition of Col. Drayson's 'Art of Practical Whist, including the American Leads,' 'The Book of Skat,' 'a new illustrated edition of Victor Hugo's novels, 5 vols., 'A Digest of Addison's 'Spectator,' by William Wheeler, 'Jockey Jack,' by Nat Gould, 'Beaten on the Post,' by J. P. Wheeldon, 'The Life of John Mytton,' 'Frank Maitland's Luck,' by Finch Mason, 'new volumes of the 'Railway Library,' 'Prince Schamyl's Wooing,' by the Author of 'My Official Wife,' 'Reminiscences of J. L. Toole,' 'Gleanings from on and off the Stage,' by Mrs. Bancroft, 'The Prodigal Daughter,' by Mark Hope, 'a new edition of 'Fogerty's Fairy,' by W. S. Gilbert, 'Barnum's Funny Stories,' 'the 'Oval Series of Games,' edited by C. W. Alcock, 'new volumes of the 'Christmas Series': 'Amateur Acting,' 'Tricks with Cards,' 'Tricks

with Dominoes,' and 'Tricks with Coins, Handkerchiefs, &c.,'—and several new volumes of the 'Caxton Novels.'

Messrs. Bell will issue 'Plato's Dialogues relating to the Trial and Death of Socrates,' translated by Whewell, 'Montaigne's Essays,' Cotton's translation, revised by W. C. Hazlitt, 'The Story of my House,' by G. H. Ellwanger, 'Gray's Letters,' newly edited by the Rev. D. C. Tovey, 'Legends and Lyrics,' by Adelaide Procter, new edition, 'the following Aldine editions: 'Shelley's Poetical Works,' edited by H. Buxton Forman, 5 vols.; 'Prior's Poetical Works,' edited by R. Brimley Johnson, 2 vols.; 'Wordsworth's Poetical Works,' edited by Prof. Dowden, 7 vols.; and 'Burns's Poetical Works,' edited by G. A. Aitken, 3 vols., 'Holroyd's Collection of Yorkshire Ballads,' with some remarks on ballad-lore by J. H. Kaye, edited by Charles F. Forshaw, 'Select Historical Documents: Medieval Times,' collected and translated from the Latin by Ernest F. Henderson ('Bohn's Antiquarian Library'), 'Dancing, as an Art and a Pastime,' by Edward Scott, with illustrations, 'two volumes of the 'All-England Series': 'Indian Clubs,' by G. T. B. Cobbett and A. F. Jenkin; and 'Canoeing with Sail and Paddle,' by Mr. J. D. Hayward, 'Hore Evangelice; or, the Internal Evidences of the Gospel History,' by the Rev. T. B. Birks, edited by the Rev. H. A. Birks, 'Sermon Notes,' arranged in accordance with the Church's year, by Prebendary Sadler, 'Predeville's Livy,' newly edited by J. H. Freese, Books III, IV, and V., 'two translations in 'Bohn's Classical Library': 'Arrian's Expedition of Alexander,' and a version of Sophocles, by Mr. E. P. Coleridge, 'Vegetarian Cookery,' by Mrs. Bowdich, and 'Animals' Rights considered in Relation to Social Progress,' by H. S. Salt.

Messrs. Griffith, Farran & Co. announce the following books for the young, all with illustrations: 'Short Stories about Animals,' by Gertrude Sellon, 'Told after Tea,' by M. and C. Lee, 'Some Sweet Stories of Old: Boys of Bible Story,' Second Series, by the Rev. C. J. Ridgeway, 'Chronicles of Fairy-Land: Fantastic Fables for Old and Young,' by Fergus Hume, 'Dollkins and the Miser' and 'A Queer Little Princess,' by Frances Eaton, 'The Old Corner Annual,' 'two stories in the 'Crown Library for Boys': 'The Queen's Navee,' by Commander Robinson and J. Leyland; and 'The Weathercock: being the Adventures of a Boy with a Bias,' by G. Manville Fenn, 'three stories in the 'Crown Library for Girls': 'Rose Raymond's Wards' and 'Ways and Means,' by Margaret Vandergrift; and 'A Sage of Sixteen,' by L. B. Walford, 'in the 'Instructive and Useful Series': 'Triumphs of Steam,' by Henry Frith; and 'Fair Women and Brave Men,' by Barbara Hutton (Mrs. Alexander), 'Flower-Folk' and 'Bread-and-Butter Stories,' by E. Carrington, 'in 'The Half-Crown Historical Library': 'True Stories from Roman History,' by Mrs. A. Pollard, 'An Affair of Honour,' by Alice Weber, 'Only a Child,' by E. M. Green, 'The Clock on the Stairs,' by Alice Weber, 'Little Joan Maitland,' by E. C. Phillips (Mrs. Looker), 'The House of Sweet Memories,' by Georgina M. Craik, and 'My Little Friends,' by E. Heinrichs.

Mr. John C. Nimmo promises the Border edition of the 'Waverley Novels,' illustrated, with introductory essays and notes by Mr. Andrew Lang, 'Mr. Addington Symonds's 'Life of Michelangelo,' 'Poems,' by Violet Fane, 2 vols., 'The Bull Calf, and other Tales,' by Mr. A. B. Frost, and new editions of 'The Noble Science: a Few General Ideas on Fox-Hunting,' by F. P. Delmé Radcliffe, revised by Mr. W. C. A. Blew; of Clough's revision of the Dryden translation of Plutarch's 'Lives'; of Burton's 'Anatomy of Melancholy'; and of 'Rudder Grange.'

Messrs. Innes & Co.'s list includes a series entitled "Dainty Books," headed by a volume by Mrs. Walford, a volume of fairy stories by Miss Roma White, illustrated, stories by the Author of 'Tip-Cat' and by Mrs. L. T. Meade, a cheap series of stories for elder girls, new editions of Mr. Anthony Hope's novel 'Mr. Witt's Widow,' Miss Coleridge's novel 'Amethyst,' Mr. C. F. Keary's 'Dawn of History,' Mr. Thielton Dyer's 'Church-Lore Gleanings,' and Canon Jelf's 'Secret Trials of the Christian Life,'—Mr. John Watson's 'Nature and Woodcraft,' &c.

Messrs. Archibald Constable & Co.'s list includes a new edition of Broughton's 'Letters from a Mahratta Camp,' provided with an introduction by Sir M. E. Grant Duff, and with notes, 'Ancient India, its Invasion by Alexander the Great,' as described by ancient authorities, by Mr. J. W. McCrindle, a reissue of Williamson's 'Indian Field Sports,' originally published in 1807, with an introduction and a description of each plate, a translation brought up to date of 'Antagonismus der englischen und russischen Interessen in Asien,' Vienna, 1890, with a map embodying the latest information, 'Some Memories of Books, Authors, and Events,' by the late J. G. Bertram, 'Memorials of the Disruption in the Scottish Church, Historical, Financial, and Pictorial,' and the translations of Count Goblet d'Alviella's and M. Chailly Bert's books mentioned in the *Athenæum* of September 10th.

Messrs. Luzac & Co. will publish this season 'Assyrian and Babylonian Letters belonging to the K. Collection of the British Museum,' by Dr. R. F. Harper, 'Oriental Diplomacy: being the Transliterated Text of the Cuneiform Despatches between the Kings of Egypt and Western Asia in the Fifteenth Century B.C., discovered at Tell el-Amarna,' with vocabulary and notes by C. Bezold, 'Suh-ki-li-lih-kin, the Suhri-lekha, or "Friendly Letter," written by Lung Shu (Nāgarjūna) and addressed to King Sadheva,' by S. Beal, 'Useful Sanskrit Nouns and Verbs,' by Ch. Johnston, 'Buddhaghosa: a Historical Romance,' by Prof. James Gray, 'The Discovery of Secrets,' attributed to Geber, in Arabic and English, by R. R. Steele, and 'The Great Sea Serpent,' by Dr. A. C. Oudemans.

Messrs. Whittaker & Co. announce 'Pierrille,' by Jules Claretie, and 'Madame Lambelle,' by Toudouze, both edited by J. Boiello, 'Soll und Haben,' by Freytag, edited by Hanby Crump, 'The School Calendar,' and other educational annuals.

Messrs. Partridge & Co. promise the following: 'The Grand Chaco: a Boy's Adventures in an Unknown Land,' by G. Manville Fenn, 'Ailsa's Reaping; or, Grape-Vines and Thorns,' by Jennie Chappell, 'Six Stories by Pansy,' Third Series, 'The Young Moose-Hunters: a Backwoods-Boy's Story,' by C. A. Stephens, 'Olive Chauncey's Trust,' by Mrs. E. R. Pitman, 'The Lion City of Africa: a Story of Adventure,' by Willis Boyd Allen, 'Twilight and Dawn; or, Simple Talks on the Six Days of Creation,' by Caroline Pridham, 'Nella; or, Not My Own,' by Jessie Goldsmith Cooper, 'Martin Redfern's Oath,' by Ethel F. Heddle, 'Tamsin Rosewarne and her Burdens: a Tale of Cornish Life,' by Nellie Cornwall, 'Nature's Mighty Wonders,' by the Rev. Dr. Newton, new series, and 'The Safe Compass, and How It Points,' new series, by the same author, 'Una Bruce's Troubles,' by Alice Price, 'Phil's Frolic,' by F. Scarlett Potter, 'Our Den,' by E. M. Waterworth, 'Thoroughness: Talks to Young Men,' by Thain Davidson, 'Jean Jacques: a Story of the Franco-Prussian War,' by Isabel Lawford, 'Dawson's Madge; or, the Poacher's Daughter,' by T. M. Browne, 'Noel's Lesson,' by Meta, and 'One Christmas; or, How It Came Round,' by Jennie Chappell. In their series of "Popular Biographies" they are issuing new volumes as follows: 'Mada-

gasca, its Missionaries and Martyrs,' by William J. Townsend; and 'Four Heroes of India,' by F. M. Holmes. They will also issue two volumes in the "Home Library": 'A Way in the Wilderness,' by Maggie Swan; and 'Advice: a Story of Imperial Rome,' by Eliza F. Pollard, 'Sunbeam's Pictures and Stories,' by D. J. D., 'Little Rosebud's Picture Book,' by J. D., and other picture books for children.

Messrs. Mathews & Lane announce for the autumn season: 'Stephania: a Tragedy in Three Acts,' by Michael Field, 'Excursions in Criticism: being some Prose Recreations of a Rhymer,' by William Watson, 'A Poet's Harvest-Home, and an Aftermath,' by the late William Bell Scott, 'The Art of Thomas Hardy,' by Lionel Johnson, with a bibliography by John Lane, and portrait by William Strang, 'Liber Amoris; or, the New Pygmalion,' by William Hazlitt, with an introduction by Richard Le Gallienne, 'Poems' and 'The Rhythm of Life, and other Essays,' by Mrs. Alice Meynell, 'Silverpoints,' a volume of poems by John Gray, 'The Sonnet in England, and other Essays,' by James Ashcroft Noble, 'English Poems,' by Richard Le Gallienne, and 'Silhouettes: a Book of Verses,' by Arthur Symonds.

PROF. GEORGE GRUB.

THE death of Dr. George Grub removes the last of a band of historical scholars who reflected high credit on Scotland. Stuart, Joseph Robertson, Burton, Cosmo Innes, and Skene passed away before him, and now the kindest and most modest of them all has followed his brethren to the grave. Curiously enough, they were all Episcopalians by creed, but they did not allow their religious beliefs to warp their judgment.

Born at Aberdeen in 1812, and educated at King's College, George Grub was bred a lawyer, and as early as 1843 he was appointed Lecturer on Scots Law and Conveyancing at Marischal College. Practically speaking he was the only teacher of law in Aberdeen, for the Professor of Civil Law in King's College gave no lectures; and it was only reasonable that when he at length died in 1881 Dr. Grub should succeed to the chair as he did. But although law was Grub's profession and he made an excellent lecturer, and also held the office of Town Clerk for some thirty years with credit to himself and advantage to the city, his heart was in historical research. He joined the Spalding Club on its formation in 1839, and in conjunction with Dr. Robertson edited its first publication, the three volumes of Gordon's 'History of Scots Affairs.' In 1853 he edited for the club Innes's 'History of Scotland,' and he also prepared the first volume of the 'Illustrations of the Antiquities of Aberdeen and Banff.' Dr. Grub's *magnum opus*, however, the work that will long preserve his name, was his 'Ecclesiastical History of Scotland,' a most learned and impartial chronicle, which appeared in four volumes in 1861, and was at once recognized as the chief authority on its subject. Besides he read a number of papers on Scottish history before the Aberdeen Philosophical Society, which it would be well if his friends would collect and publish.

A man of unblemished probity and methodical in all he did, he was held in the highest esteem by his fellow citizens, and besides being Town Clerk he filled various offices of trust during the course of his long life till years and failing health gradually compelled him to relinquish them. He was an excellent talker, and a sayer of witty sayings, such as his proposed translation of the motto, "Hic corpus, sidera, mentes," Lord Crawford placed on his observatory at Dun Echt, "This bodie minds the stars." He has died regretted by all who knew him.

Literary Gossip.

MR. GEORGE MEREDITH has given Mr. H. Quilter leave to publish an illustrated edition of 'Jump-to-Glory Jane,' which originally appeared in the now defunct *Universal Review*, and will form part of Mr. Meredith's new volume of poems which is to appear this month. Mr. Quilter has designed a separate drawing for each stanza of his issue of the poem.

DR. PUSEY'S 'Life' will not be ready to appear this coming winter, and the biography of Lord Sherbrooke will very likely not be out till the beginning of next year.

MAJOR BROADFOOT'S 'Selection of Papers concerning Sale's Jalalabad Councils of War,' in which the suppressed despatch and other interesting documents are included, will appear in the January number of the *Historical Review*.

MR. LESLIE STEPHEN will contribute a lengthy paper on 'The Moral Sanction' to the 'Agnostic Annual.' Among the other writers will be Prof. Momerie, Mr. Edward Clodd, Mr. Gerald Massey, and Mr. S. Laing, the author of 'Modern Science and Modern Thought.'

MESSRS. LAWRENCE & BULLEN will publish in a few days a volume of reminiscences by Mr. W. J. Linton, under the title of 'European Republicans: Recollections of Mazzini and his Friends.'

'EGYPT TO-DAY: the First to the Third Khedive,' a new work by Mr. Fraser Rae, which Messrs. Bentley will bring out shortly, will contain, in addition to the results of personal experience, unpublished particulars from official documents concerning the finances, the public works, the courts of justice, the newspaper press, and other things which have been established or reformed in Egypt since the British occupation and in consequence of it.

DR. BRINSLEY NICHOLSON died, we regret to say, suddenly on September 13th, in his sixty-ninth year. He was in the army medical service, and served in various parts of the world, among others in China during the expedition to Peking of 1860. On his retirement with the rank of Deputy-Inspector-General of Hospitals, Dr. Nicholson devoted himself wholly to the study of Elizabethan and Jacobean literature. He frequently addressed letters to this journal, and also contributed to *Notes and Queries*, while to the New Shakspeare Society he gave some papers, and he rendered much help to Dr. Grosart. He was indefatigable in discussing isolated textual points, but he never accomplished any work of great extent, probably owing to his frail health and the fact that he was unable for several years to use one of his eyes. His sole publication of importance was his reprint, with an excellent introduction, of Scot's 'Discoverie of Witchcraft.' At the time of his decease he was engaged upon an edition of Donne's poems, which, had his health permitted him to elaborate it, would have been a great improvement upon its predecessors.

THE Chief Rabbi (Dr. Adler) will deliver a lecture at the London Institution on the 5th of January on 'Jewish Wit and Humour.' Illustrations will be given from Talmudic, Midrashic, and mediæval Hebrew literature and from Jewish folk-lore.

MESSRS. BLACKWOOD & SONS have in the press a story by a new writer, treating for the first time from a woman's point of view of the medical education of women. 'Mona Maclean, Medical Student,' is not, however, a novel with a purpose; it has a romantic plot.

MISS S. J. DUNCAN's new book, descriptive of life in India, will appear in serial form on both sides of the Atlantic during the winter, and be published as a volume in April, in London by Messrs. Chatto & Windus and in New York by the Appletons.

MESSRS. CHAPMAN & HALL, LIMITED, have just paid their usual interim dividend of 7 per cent. on the preference and 5 per cent. on the ordinary shares.

MESSRS. WARD & DOWNY will publish in a few weeks a new volume of sea stories by F. M. Allen, under the title of 'The Land Smeller, and other Yarns.'

THE University Extension College at Reading was to be opened on Thursday. The Town Council has assigned part of the buildings of the Abbey to the new institution, which is intended to hold a position midway between the ordinary Extension centres and the university colleges established in Nottingham and other towns. Mr. Mackinder, who is well known as an Oxford Extension lecturer, is the Principal.

A PROJECT is on foot having for its object the erection of a memorial statue of Mrs. Hemans in Liverpool, where she was born in 1793.

MISS AMÉLIE RIVES has completed a sequel to 'The Quick or the Dead,' which will bear the name of 'Barbara Dering.'

MR. MALCOLM JOHNSTON, whose studies of life in Georgia are superior to the majority of negro sketches known to the English reader, will shortly publish a volume containing a tale, 'Mr. Fortner's Marital Claims,' and some minor stories.

MR. WALTER SCOTT's new series will commence with a volume of selections from the French humourists, arranged and translated by Miss Elizabeth Lee, who translated M. Jussierand's 'English Novel in the Time of Shakespeare.'

MR. W. E. CRUM has in hand an edition of the Coptic MSS. brought by Mr. Flinders Petrie from the Fayyum. Mr. Nutt is to be the publisher.

WE have received from Mr. Stuart-Glennie a complaint that in our account of the Oriental Congress we overlooked the papers he contributed. We are sorry we could not criticize them; but in the scanty space at our command we found ourselves forced to confine our comments to such matters as seemed of most importance to persons interested in Oriental languages and living at a distance from London.

THE *Law Quarterly Review* for October will contain, among other articles, 'Wanted, a Law Dictionary,' by His Honour Judge Chalmers; 'Marriage Law in Malabar,' by the Hon. Mr. Justice Shephard (High Court, Madras); 'Masuirs,' by Mr. G. H. Blakesley; and 'The Exshaw Case,' by Mr. Thomas Barclay.

MESSRS. EYRE & SPOTTISWOODE have in preparation a reproduction, in type, of the Book of Common Prayer which was

annexed, as the authoritative record, to the Act of 1662. The text has been reproduced *verbatim et literatim*, and wherever an erasure or correction occurs in the MS., the passage is printed as it was left after making of such erasure.

THE reprint of Arthur Young's 'Tour in Ireland,' which Mr. Arthur W. Hutton has been editing, with notes and introduction, for Messrs. Bell & Sons, contains a bibliography by Mr. J. P. Anderson, an index by Miss N. Bailey, a map to illustrate Young's route, and a reproduction of his sketch of an Irish cabin.

THE writer of the series of articles upon 'A Collection of Death Masks,' now running through the columns of *Harper's Magazine*, proposes to extend these papers, and to publish them in book form. He is anxious to obtain any additional information concerning the casts of which he treats, and to learn something concerning other works now in existence, but not in his own possession. He may be addressed at the office of the London publishers of the magazine.

DR. J. VON ZINGERLE has recently died at Innsbruck, where he occupied the chair of German literature. Dr. Zingerle was a voluminous writer, and he produced a number of valuable works on the ethnography, history, and literature of Tyrol, and on Tyrolean folk-lore. He enjoyed besides some reputation as a lyrical poet.—We also hear of the death, at the age of eighty-four, of Dr. F. R. Seligmann, who was Professor of the History of Medicine from 1849 to 1879 at the University of Vienna, and who was equally distinguished as an Oriental scholar and a bibliographer.—The decease is further announced of M. Adrien Chabot, the author of 'Le Maître à danser' and many other tales.—The Rev. W. O. Purton, for some time editor of the *Record*, and lately of a monthly magazine called the *Churchman*, has also died recently.

ACCORDING to the reports of continental papers, a collection of autograph letters of Charles XII. will shortly be published under the editorship of one of the professors at the University of Gothenburg. The letters have been collected from the archives of Stockholm, Moscow, and other towns, and a number of them are addressed to his younger sister, Ulrike Eleonore.

THE conviction of Sir G. Campbell and his confederates will probably frighten for a time the rogues who trade on the vanity and credulity of would-be authors; but there are too many people eager to write and ready to be duped to lead us to suppose that they will be left unmolested. Morgan's idea of a volume of poetry in which authors were to have space proportionate to their payments was really ingenious, and it is a wonder he did not carry it out. There used to be a magazine supported by the money of those whose biographies adorned its pages.

THE Parliamentary Papers of the week include Historical Manuscripts Commission, Thirteenth Report, Appendix, Part III.: The Manuscripts of J. B. Fortescue, Esq. (2s. 7d.); and Army, General Annual Return for 1891 (8d.).

SCIENCE

THE LITERATURE OF ELECTRICITY.

Electricity and Magnetism. Translated from the French of Amédée Guillemin. Revised and edited by Silvanus P. Thompson, F.R.S. (Macmillan & Co.)—This is a profusely illustrated volume of nearly a thousand extra-large octavo pages. Along with many cuts which have done service elsewhere, and have come to be a part of the stock in trade of certain publishers, it contains some remarkably clear representations of the newest machines and appliances. The editor has modernized the book as regards electric theory, and has made important additions relating to present English practice. The preface states that

"it is intended for the table of the drawing-room rather than for the desk of the student, and must not, therefore, be judged as though it pretended to be a book of reference. Yet the editor ventures to believe that he may have rendered some service to the cause of the science if, by rewriting a popular account of the principal phenomena of electricity and magnetism, in language which accords with the views of Faraday and Maxwell, and of all modern British electricians, as to the nature of electric and magnetic actions, he has helped, in however small a degree, to assist towards burying the old traditions of the untenable fluid theories of electricity and magnetism."

This programme has been well carried out. The leading principles of the subject are set forth in a popular manner, with outlines of the history of their discovery and ample experimental illustration. Electrical meteorology is very fully treated, with attractive plates, and much space is devoted to useful applications, such as telegraphy (with clear representations of Thomson's siphon-recorder), telephony (including the arrangements for transmitting the music from the Paris Opera-house), electroplating, electric lighting, and the modern dynamo and electric motor. There is an excellent map of the telegraphic cables of the world as existing in 1880. A chapter on "transformers" has been added; and two appendices by the editor, setting forth modern views on lightning-rods and on the nature of electricity. The translators appear to have done their work well, if we except the discussion on summer lightning at p. 485, which contains some strange nonsense.

The Electromagnet and Electromagnetic Mechanism. By Silvanus P. Thompson, F.R.S. (Spon.)—In his usual attractive style, Prof. Silvanus Thompson has here given much new information respecting the origin and progress of the electromagnet. Arago and Ampère magnetized steel needles by sending currents round them; but Sturgeon was the first to show that soft iron could thus be temporarily magnetized. Henry made important advances in theory, and so far anticipated modern telegraphic working as to ring a bell by a current sent from a distance. Sturgeon settled at Manchester, and Joule, who had heard him lecture there, constructed some extremely short electromagnets of great lifting power. Faraday made enormous strides in magnetic theory, and was the discoverer of magneto-electric currents. The modern demand for dynamos for electric lighting has caused attention to be strongly directed to the making of the strongest and most compact electromagnets, and to the means of directing their flow of induction through the only channel where it is useful, namely, the armature. Hopkinson has emphatically insisted on the increased power obtained by making the magnets as short as possible; and the analogy, long since pointed out by Sir Wm. Thomson, between the flow of magnetic induction and the flow of heat or of electricity, has served as a guiding principle in designing the various pieces which play their part in what is now called the "magnetic circuit" of a dynamo. The heating which takes place in iron when it is subjected to rapid changes or reversals of magnetization

such as occur in the armature of a dynamo, has been shown by Hopkinson and Ewing to be not simply an effect of induced electric currents, but to be largely due to a kind of frictional lagging, analogous to the action of an imperfectly elastic spring. If a curve is drawn whose co-ordinates represent the simultaneous values of the current in the magnetizing coil and the magnetization of the iron core through a complete cycle, the area of this curve represents the work thus converted into heat. If there were no lagging, the two sides of the curve would be coincident and the area would be zero. Besides a very clear and ample discussion of theoretical points, the book contains illustrated descriptions of a multitude of devices for producing mechanical effects by the agency of electromagnets. There is a full-page illustration of an electromagnet made of two 25-ton guns, which were placed side by side, and connected magnetically by piling a number of iron rails across the breech. Eight miles of wire were wound upon it, and when a current suitable for maintaining twenty arc-lamps was passed through it a weight of five tons did not nearly suffice to detach the armature. We are told that the field-magnets of the largest Edison-Hopkinson dynamos, made by Mather & Platt and weighing seventeen tons, are calculated to be able when fully excited to exert a pull of forty-six tons. As regards the effect of size, the lifting powers of two similar pieces of iron when both of them are magnetized to saturation are in the ratio of corresponding areas, or as the squares of their linear dimensions. In the case of steel magnets, or moderately excited electromagnets, a greater weight can be sustained by a rounded end, which has only a small surface of contact, than by a plane end which touches over its whole surface. The traditional statement that a steel magnet is weakened by having its keeper torn away is contradicted by modern experiments. The book contains upwards of two hundred excellent illustrations, and has a good index. It is adapted for every class of intelligent readers.

The Practical Telephone Handbook. By Joseph Poole. (Whittaker & Co.)—We have here in convenient form the latest information respecting switch-boards, line-wires, transmitters and receivers, localization of faults, and the various technical details of telephone management. The author appears thoroughly conversant with his subject, but the work is not calculated to attract general readers.

A First Book of Electricity and Magnetism. By W. Perren Maycock, M.Inst.E.E. (Whittaker & Co.)—This is a very elementary school text-book with much freshness of style, and presenting facts as far as possible from modern standpoints. Some of its reasoning is more plausible than logical (see especially pp. 74 and 103), and there is confusion between a body with a positive charge and a body at positive potential, but the book, on the whole, deserves commendation.

ASTRONOMICAL NOTES.

A PARTIAL eclipse of the sun will take place on the 20th inst., but it will be visible only in the North Atlantic Ocean (the greatest phase, 0.908 of the sun's diameter, not far from the eastern coast of Greenland) and in the extreme north-west of North America. The planet Venus will be a brilliant object during the month in the early morning, moving through the constellation Leo, and passing within a degree of the bright star Regulus on the 6th inst.; she will be in conjunction with the moon on the 16th. Mars will be so to-night in the constellation Capricornus, little more than a degree to the north of the moon; by the end of the month he will set soon after midnight. Jupiter is the only other planet visible in the evening; he will be in opposition to the sun on the 12th inst., and in close conjunction with the moon (about twelve hours

after she is full) on the evening of the 6th, an occultation taking place in some parts of the world nearer the equator than we are. At the time of conjunction the moon and Jupiter will be just rising at Greenwich.

Another small planet was discovered by M. Charlois (the twenty-ninth found by that astronomer) at Nice on the night of the 19th ult.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for August, in which Prof. Tacchini tabulates his determinations of the heliographical latitudes of the solar spots, facule, and eruptions as observed at Rome during the second quarter of the present year. The spots were most numerous between 10° and 20° north latitude; the facule between 20° and 30° south latitude.

GEOGRAPHICAL NOTES.

THE last (May) number of the *Records* of the Indian Geological Survey contains an article on the geology of the Safed Koh range in Afghanistan, by Mr. C. L. Griesbach, C.I.E., which calls for mention here on account of its geographical importance. The Safed Koh, or "white mountain range," runs parallel to the course of the Kabul river, and until examined by Mr. Griesbach (who was deputed to Afghanistan in 1888 and 1889 to carry out a geological survey for the Amir) it had received scant attention from English travellers. Mr. Griesbach's paper is a learned and exhaustive disquisition, covering over a hundred pages. His main conclusions are opposed to those of Prof. E. Suess and Dr. Waagen, who connect the Hindu Kush and Safed Koh. Mr. Griesbach divides the system of the latter into three distinct orographical areas, consisting of (1) the main axis, starting N.E. of Ghazni and ending west of Peshawar, on the Indian frontier, and (2) and (3) the northern and southern skirting ranges respectively. The range is distinctly not a part of the Hindu Kush system: orographically, it differs in strike, and structurally it is not analogous to the latter, which, moreover, contains within its flexures a series of marine miocene beds, and dates in its entirety from post-miocene times, when the elevation of the Safed Koh was already an accomplished fact.

The editor of the new edition of Ball's 'Guide' writes to us that it is by no means "hanging fire," but that the process of getting in contributions from England, France, and Austria naturally takes time, and that the work has been delayed also by the necessity of waiting for the issue of the general index to the *Alpine Journal*, which has now appeared; and finally, that there is every reason to hope that the first volume, at all events, will be ready by the next tourist season. Prof. Bonney, we understand, is going to revise the geological section thoroughly.

Dr. E. Coues is going to produce a reprint of Lewis and Clarke's account of their expedition over the Rocky Mountains in the years 1804, 1805, and 1806, from the Philadelphia edition of 1814. Dr. Coues will add a bibliographical preface, biographical sketches, and notes.

THE COMING PUBLISHING SEASON.

AMONG the books Messrs. Whittaker & Co. will issue this season may be mentioned: Prof. Oliver Lodge's 'Lightning Conductors and Lightning Guards,'—a comprehensive work on the dynamo, by C. C. Hawkins and F. Wallis,—Carl Hering's 'Recent Progress in Electric Railways,'—Merrill's 'Electric Light Specifications,'—'Practical Electric Light Fitting,' by F. C. Allsop,—'Electric Lighting and Power Distribution,' by W. Perren Maycock,—'Electrical Experiment,' by G. E. Bonney,—'Coal-Pits and Pitmen,' by R. Nelson Boyd,—'The Principles of Pattern-Making,' by a Foreman Pattern-Maker,—'The Principles of Fitting for Engineer Students,' by the same author,—'The Manufacture of Soap,' by W. Lawrence

Gadd,—'Hammered Metal Work,' by C. G. Leland,—In 'Whittaker's Library of Popular Science': 'Electricity and Magnetism,' by S. Bottone; 'Chemistry,' by T. Bolas; and 'Geology,' by A. J. Jukes Browne,—and Part I. of 'Dissections Illustrated,' a graphic handbook for students of human anatomy, with plates by Percy Highley, from dissections by C. Gordon Brodie.

Messrs. Bell announce a second edition of 'The Students' Handbook of Physical Geology,' by A. J. Jukes Browne ('Bohn's Scientific Library'),—Sowerby's 'English Botany,' Supplement by N. E. Brown, of the Royal Herbarium, Kew, to be completed in eight or nine parts,—'British Fungus Flora: a Classified Text-Book of Mycology,' by George Massee,—and 'The Framework of Chemistry,' Part I., by W. M. Williams, illustrated.

MEETINGS FOR THE ENSUING WEEK.

Mos. Society of Engineers, 7½.
Wed. Entomological, 7.—Variation of some Indian Euploas of the Subgenus *Stictoplia*, M. L. de Nicville; 'Further Experiments upon the Colour-Relation between certain Lepidoptera and their Surroundings' and 'Further Observations upon Lepidoptera, 1888-1892,' Mr. E. B. Poulton; 'Experiments on the Colour-Relation between certain Lepidoptera Larvæ and their Surroundings, together with Observations on Lepidopterous Larvæ,' Miss L. J. Gould; 'Variation in the Colours of Coccids and Pupæ of Lepidoptera: Further Experiments,' Mr. W. Bateson.

Science Gossip.

MESSRS. CROSBY LOCKWOOD & SON will publish shortly a translation of the treatise on 'The Microscope: its Construction and Management,' by Dr. Henri van Heurck, the well-known Director of the Antwerp Botanical Gardens. The translator is Mr. Wynne E. Baxter, F.R.M.S. Besides describing the various instruments in use, it deals with technical microscopy in general, photo-micrography, &c.

UNDER the title of *Cottage Gardening* Messrs. Cassell & Co. are about to publish an illustrated halfpenny weekly dealing with gardening and kindred subjects. It is specially intended to help the occupiers of small gardens, poultry and bee keepers, allotment holders, and housewives. It will be edited by Mr. W. Robinson, F.L.S., of the Garden.

THE recent death of Dr. George Dixon Longstaff, at the ripe age of ninety-three, recalls the memory of a bygone generation of chemists. As a young man he occupied for some time the position of assistant to Dr. Hope, the Professor of Chemistry in the University of Edinburgh, and was instrumental in introducing the study of practical chemistry to medical students. Dr. Longstaff was one of the founders of the Chemical Society—a society which was instituted in 1841, and in which he continued for many years to take a deep interest.

FINE ARTS

The Organ Cases and Organs of the Middle Ages and Renaissance. By Arthur George Hill. Second Series. (Whittingham & Co.)

THE present sumptuous folio volume is a result of the interest aroused by the author's first publication of a similar nature in 1883, reviewed in these columns in December of that year (*Athen.* No. 2929). From an archaeological standpoint the study of organ cases is not calculated to cheer the inquirer, for vandalism has either maimed or destroyed to a lamentable extent that which artistic hands created intentionally for all time. This country, which at the time of the Commonwealth was beginning to take rank with its continental rivals in this description of craft-work, was, of course, thrust hopelessly in the background by the act

of destruction; and although after the Restoration many noble designs for organ cases were adopted, terrible havoc has been wrought within living memory by the Gothic revival in ecclesiastical architecture, and the resultant contempt for all that appertains to Renaissance. Within the last thirty years many magnificent instruments have been set up in sacred and secular buildings throughout the length and breadth of the land; but with very few exceptions they present a forbidding external appearance, and where decoration has been employed in the cases it has, for the most part, been confined to colouring and gilding of a painfully meretricious type. If only on account of the low ebb now reached in a branch of art which was once deemed worthy of attention from architects of the highest celebrity, Mr. Hill's researches are worthy of warm acknowledgment.

Since the publication of his first volume he has turned his attention to Spain, with results, however, which are, on the whole, disappointing, as he has discovered but few interesting examples, so much evil having been wrought by the work and influence of the architect José Churriguera in the early portion of the last century. Of the illustrations given the finest is that of the instrument in Tarragona Cathedral, designed by Canon Amigó, of Tortosa, and erected in 1563. It is in the best style of Spanish Renaissance, with distinctly classical feeling. The painted doors of large dimensions on either side, with representations of the Adoration of the Magi and the Resurrection, add greatly to the impressiveness of the case. The old organ in the chapel of San Bartolomé in the cathedral at Salamanca is interesting on account of its extreme age, dating about 1380, and may be numbered among the most ancient examples of fixed organs, as apart from regals and portable organs generally. It is somewhat similar in design to the instrument at Sion described in the previous volume, but the gallery is Moorish in decoration. The organ is now, unfortunately, unplayable, having lost most of its pipes. Descriptions and illustrations are given of other interesting examples at Zaragoza and Barcelona, but the author regrets his inability to give synopses of most of the Spanish organs, on account of the singular want of courtesy of the organists in neglecting to supply the requested particulars with regard to the stops and other details.

Though unsuccessful in gaining all the information he desired respecting the few remaining organs of mediæval times, Mr. Hill has added fifteen examples to the dozen of which he gave particulars in the former series, but of these only six have been culled from English sources. Perhaps the most interesting is that in Tewkesbury Abbey, of which full historical details are given, the authority being chiefly the Rev. Dr. Bloxam's 'History of Magdalen College, Oxford.' The organ was built for the last-named place, in 1637, by the grandfather of the celebrated Rensatus Harris, and was removed to Tewkesbury exactly a century later. It was fortunate enough to escape destruction during the Commonwealth, having been taken by Cromwell's orders to Hampton Court, whence it was sent back to Oxford in 1660. In 1848 it was modernized as to the interior, but happily

the case was spared. Musical exigencies overcame antiquarian sentiment when the Eton College organ was displaced about a quarter of a century ago, and the case is now in the possession of Mr. Josiah Spode, of Rugeley, and contains another organ chiefly by Green. In its former position it was ill adapted to the needs of divine service, and, moreover, its contiguity to the south wall of the chapel rendered it frequently unplayable owing to atmospheric influences. Among other organs selected for notice is that of St. Maclou, Rouen, a splendid example of the early sixteenth century period, unfortunately much defaced as to its case by the removal of the original scheme of decoration. Mr. Hill's statement that the "short octave" system prevailed in Germany almost up to the present time needs correction, but we are at one with him in his protest against the wanton destruction of early work in the adaptation of historic organs to present-day uses. The extension of compass, the change to equal temperament and modern pitch, and the addition of new pipes have in too many instances been carried into effect with no regard whatever for other than purely musical interests, and if Mr. Hill's labours serve in any measure to arrest the prevalent iconoclasm they will not have been in vain.

ARCHITECTURAL LITERATURE.

The Dictionary of Architecture. Part XXIII. (Whiting & Co.)—The world was younger when part i. of this monumental dictionary was issued by the Architectural Publication Society. The consulting committee of the Society which looked after it included a very large proportion of men high in their profession, and a considerable number of competent writers volunteered to supply articles, while the majority of the writers accepted, if any, merely nominal payment for their contributions. It was to be a really new dictionary brought up to date, not a compilation of old matter by hack writers without special knowledge and without enthusiasm. For a time all seemed to be going well, and the earlier letters of the alphabet were filled with technical and historical matter of much value. In fact, some of the articles assumed, such was the zeal of their authors, the proportions of elaborate essays on subjects of great importance, historical and technical. Of these several, notwithstanding the growth of knowledge, retain a high degree of usefulness. This state of things, promising completion of the work within a reasonable period, continued for several years, and we received the sections as they were published with gratitude and the warmest hopes. Gradually, however, the intervals between the publication of the parts grew longer, while the articles did not improve in freshness or become richer in fruits of research. It was found that when the enthusiasm of their youthful days, not all of them fully occupied, began to wear off, the abler writers could not keep their engagements and supply papers so promptly as was desired; some good men departed to a land where no dictionaries are used; some grew weary; and a few fell out with the managers. Yet a considerable proportion of the best contributors lent their help from time to time, and the publication, though tardy and irregular, was never quite in abeyance. Meanwhile, no fewer than two ambitious publications of the kind were started in England, and at least one more was begun in Paris. Not one of these rivals got a quarter of the way through the alphabet, nor went on appearing for more than four years. To Mr. Cates and Mr. Wyatt Papworth it is in a large measure owing that the Society's dictionary has been completed.

When we say that we received the letter "A" in 1852, that the penultimate part xxii., "R-S," was noticed by us in 1887, while 1892 is far advanced before we are able to welcome "Z" and the index and title-page to the last volume, the reader will understand of what a monument of courage, patience, and persistency the letter "Z" forms the apex, and will join us in congratulating both the gentlemen named above. They and the faithful few whom Fate has spared to aid them deserve a niche beside the Bollandists, and it is not their fault that since "A" was finished knowledge has increased so much as to render three-quarters of the dictionary obsolete, and that many of the subjects treated of in the earlier portions are no longer nearly so important as they appeared to the last generation. Every dictionary yet published as a serial has needed a supplement long before it was completed. 'The Dictionary of Architecture,' more than any other of its kind, lacks such a supplement; yet it is beyond hoping that anything of the kind will ever be issued. To examine as a whole a work published under such conditions would, from a critical point of view, be purely supererogatory, and, as regards the conductors of the publication and our own readers, unreasonable. Suffice it, therefore, to say that much care has been bestowed upon bringing the later parts up to date, although it was impossible to increase the space allotted to the later letters of the alphabet. As it is, this dictionary will remain for many a year to come the most useful work existing of its kind, and, despite its unavoidable shortcomings, be found among the books of reference most to be trusted and most frequently used.

On Lincolnshire Rood Screens and Rood Lofts. By F. Mansel Sympson, M.A., M.D. (Reprinted from the Report of the Associated Architectural Societies.)—The duty of the local archaeological societies to catalogue the church plate and church bells within their respective districts has been acknowledged by most of them, and the work either has been, or is being, done. But there are other things besides plate and bells which will be safer if put down in lists, and Dr. Sympson has set an example, which we hope will be followed by many, in doing it for the ancient rood screens of his county. Few things about our old churches need looking after more than screens, for nothing has more enemies. They are destroyed for the most opposite reasons—one because it is thought to be a symbol of sacerdotal exclusiveness, and another for the sake of making an uninterrupted vista up to the high altar. The "restorers" have played wonderful pranks with them. We have seen a screen "restored" into an organ-case (Thirsk, Yorkshire), a pulpit (Lindfield, Sussex), an altar rail (Tisbury, Wilts), a reredos (Little Saxham, Suffolk), a vestry partition (Easby, Yorkshire), and vestry cupboards and lobbies over doors (*passim*). When the members of the Archeological Institute visited Amesbury from Salisbury a few years ago, they found the ancient rood screen, which had been turned out of the parish church at its "restoration," preserved in the museum of a local antiquary, who then and there offered to give it up if the rector and wardens would accept it and put it in its place again. The bishop of the diocese also expressed a wish that it might be replaced, but it has not been done. The naming of a screen in a list will not save it when they who have the power have determined to destroy it, but most of the mischief is done out of mere ignorance. Churchwardens are not always men of culture, and parsons, who should guide them right, frequently need some instruction themselves. And nothing is so likely to make such men respect the monuments of which they have the keeping as the knowledge that other people value them. Therefore we would have the societies make inventories, not of screens only, but of all the ancient goods and furniture which the churches contain. The labour will be

neither unprofitable nor uninteresting, for it is certain that many precious things now unknown will be brought to light, as they have been amongst the church plate. Dr. Sympton prefixes to his list an essay on screens generally, of which we need say little, except as to the further particulars which it gives of the examples in the list itself. But we think the writer scarcely sufficiently appreciates the distinction between a "quire" and a "chancel," and between the churches to which they respectively belong. Of the list itself he says that it is, as far as it lay in his power to make it, complete, and we can testify that it contains the names of all the Lincolnshire churches which we know to contain ancient rood screens. The whole number is seventy-nine—not many for a great county, but, all things considered, more than we should have expected. And some of them can only by courtesy be called old, as, for instance, that at Corringham, which, though a fine screen as it stands, has much more new than old work in it. For the guidance of future list-makers we suggest that some distinguishing mark should be put against the names of all those examples which have been personally visited, and that the sources from which the descriptions of others have been taken should always be stated. It is evident that Dr. Sympton has not always been to look at things himself, for he says of Helphingham Church (p. 16) that there "is a fresco painting of Moses and Aaron" on the wall above the screen. We believe that some such picture—not, indeed, in fresco—did once exist there, but it has been gone for at least twenty years; and if he had seen the old screen at Sleaford he could scarcely have described it as having had the lower part of open work. It is true that the two bays next the door are open now; but Sleaford Church has been brutally ill-treated, and it does not need much skill to discover that the opening is an "improvement" due to the taste of the learned "restorers." A like explanation must be given of the present state of the screen at Spalding, where the church has also suffered severely, though not so woefully as at Sleaford. Indeed, we do not believe that there exists in England any old rood screen which is not panelled below the middle rail. Perhaps the most interesting screen in Lincolnshire is that at Coates, of which an elevation and section are given, but with the most curious part left out. The loft itself remains, and, although a good deal of it is new work, there is enough old to give the design, and the repair has been a matter of reproduction which has been fairly well done. The east side of the loft is closed with boarding up to the roof, and on boarding are remains of ancient painting towards the nave. The figures omit all this, and though Dr. Sympton mentions and partly describes the painting, he has not observed that it is the rood itself, and probably the only one left in its place in England.

L'Architecture de la Renaissance. Par Léon Palustre. (Paris, Quantin.)—In M. Léon Palustre's recent contribution to the "Bibliothèque de l'Enseignement des Beaux-Arts" the public has obtained an excellent handbook. This volume, on the architecture of the Renaissance, is remarkable for a rare combination of good method and knowledge of detail, enlivened by a wise use of general views, which are here and there made to do their proper service to the reader, as landmarks. The first and second books, which deal with Italy and France, are, as one might expect, the most suggestively handled and the fullest in matter. The third, which embraces the rest of Europe, is also good, as far as it goes, but it does not go far enough, and, compared with the complete and workmanlike chapters which precede it, has a somewhat insufficient and perfunctory air. Yet so clear is the writer's conception of his subject as a whole that, in spite of the comparative slightness of the concluding book, the

student never ceases to feel that he is really reading something of the history of nations, as well as the story of the great series of civil and ecclesiastical monuments which succeed each other in M. Palustre's pages.

THE DATE OF 'A HARLOT'S PROGRESS.'

Ealing, W., Sept. 26, 1892.

THE rectification of a date which has been accepted without question for more than a century is certainly a point that should be fully substantiated. It is quite true—as your acute and learned reviewer implies—that there is no direct evidence that the prints of 'A Harlot's Progress' appeared on the date advertised—namely, April 10th, 1732. But the indirect evidence that they were duly issued to the subscribers "on or about" that date is, I would submit, abundant and conclusive. As stated in my memoir of Hogarth, pp. 48-9 and p. 200, two pamphlet explanations of the series of engravings were published in April, 1732. One, in Hudibrastic verse, reached a fourth edition early in the following May, and the advertisements of the first and second editions of this plainly call it "A Key to the Six Prints already publish'd [the italics are mine] by Mr. Hogarth." The pamphlet itself, an exceedingly rare one, I had not actually seen when I wrote my volume. But I afterwards found it in the remarkable Joly collection sold at Sotheby's in February last, and its title-page goes even further than the advertisement, for—according to my note—it says *lately* instead of "already." In addition to this evidence, small authorized copies of the prints, three on a sheet, were issued in April by one G. King, whose advertisement (*Daily Journal*, April 19th, 1732) runs as follows:—

"Speedily will be Publish'd, The Six Prints of A Harlot's Progress: Copied from the Originals of Mr. Hogarth. By Permission. With ornaments and explanations to each Print. Specimens to be seen at the Engraver's, at the Golden Head, in Brownlow-street, Drury-Lane. N.B. These being high completed, if any other Copies are publish'd, or offer'd by the Hawkers or their Accomplices before the Publication of These, they will be Impostions and bad Copies, there not having been Time enough to finish them neatly."

The next day (April 20th) the first three were advertised as published, the three remaining were promised "next week," and the caveat as to "bad Copies" was repeated. That Nichols the Elder should, in the circumstances, have dated 'A Harlot's Progress' 1733-4, can only be explained by the supposition that his access to contemporary newspapers was casual and imperfect. I possess his own copies of his 'Anecdotes' of 1782 and 1785, with all his MS. corrections and additions, and he does not seem to have had an inkling that he was wrong, though he had manifestly seen advertisements which should have excited his suspicions.

May I add that your reviewer has done me what, I am sure, is an unintentional injustice? He says I have forgotten, on p. 105, that Hazlitt "was trained as an artist." But I specially refer to this fact on p. 103.

AUSTIN DOBSON.

PORTRAITS OF WYCLIF.

THE portrait in Dr. Samuel Clarke's 'Marrow of Ecclesiastical History' (first edition 1650, O.S. 1649) is a poor copy of the Hondius engraving in Verheiden, 1599 being the date of the engraving and 1602 that of the book. The picture in the folio edition of Dr. Clarke's work (1675), mentioned by Mr. Mansergh, is an improvement on the rough impression of the original quarto, but it will not bear comparison with the well-defined portrait of Hondius.

L. SERGEANT.

Fine-Art Gossip.

THE Fine-Art Society has sold to Mr. Henry Tate Sir John Millais's famous picture of 'Ophelia,' recently exhibited at Guildhall by Mrs. Fuller-Maitland, who lent it, as No. 117, to the Grosvenor Gallery in 1886. It illustrates 'Hamlet,' Act IV. sc. vii., and was finished in 1852, the background from the Ewell river, near Kingston. Miss Siddal, afterwards Mrs. D. G. Rossetti, sat for Ophelia. The technique and materials are so excellent that forty years have produced no change in its condition. It was—with 'A Huguenot' and the portrait of Mrs. Coventry Patmore, the subject of 'The Angel in the House'—at the Academy in 1852, and in 1866 was engraved by Mr. J. Stephenson for Messrs. Henry Graves & Co.

At the Maddox Street Galleries may be seen a collection of pictures of "Fen and Marshlands," by Mr. D. Curtois.

THE private view of the exhibition of the works of living painters of animals which has been formed at Birmingham was to take place yesterday (Friday).

MESSRS. BELL'S announcements include: 'Edward Burne Jones: a Record and Review,' by Malcolm Bell, illustrated,—'English Book-Plates (Ex-Libris),' by Egerton Castle, with examples of early and recent plates,—'French Book-Plates (Ex-Libris),' by Walter Hamilton, with reproductions of rare specimens,—'Holbein's Dance of Death,' facsimile woodcuts, with introductory note by Austin Dobson,—and 'Practical Designing,' showing the technical setting out employed in designs for book-binding, carpets, floorcloths, metal work, &c., edited by Gleeson White.

THE Dundee Fine-Art Exhibition Committee propose to hold in the Victoria Galleries, during the winter, a special exhibition illustrative of the history of the city, to be called "Old Dundee." Portraits of distinguished natives, views of old Dundee, coins and medals struck in the town, plate, books printed in Dundee, and municipal insignia will be exhibited.

THE eighth annual meeting of the Leland Club in London and the Home Counties will take place on Wednesday, and last four days, under the direction of Mr. George R. Wright, F.S.A. Visits are arranged to be made to the Charterhouse on the opening day; to Chelmsford, Essex, Abinger and Wotton House, Surrey, the two following days; and to Silchester on the closing day, Saturday, the 8th.

MR. J. THORNELEY proposes to issue a monograph on the 'Monumental Brasses of Lancashire and Cheshire,' for, although the Counties Palatine are less rich in such monuments than the southern shires, they still possess many of interest.

A LARGE temple of Hecate was found last year in Caria, near the ancient Stratonicea (Eski Hissar). H.E. Hamdi Bey, the director of the museum at Constantinople, has been carrying on excavations. He has secured about 160 ft. of the sculptured frieze complete, and has repaired the road to the coast ready for its shipment. A member of the Ecole Française has been invited by him to assist him, and the results will be published by the School.

THE monument at Cherbourg in honour of J. F. Millet, which we mentioned some time ago, was unveiled on the 22nd ult. The bust of the painter of 'L'Angelus' is by M. Chapu, and it is placed upon a stele of granite, on the base of which M. Boutellier has carved two appropriate subjects.

THE deaths are announced of M. E. de Joly, the well-known Parisian architect; and of M. van Borselen, the Dutch landscape painter.

MUSIC

THE WEEK.

THE CARDIFF FESTIVAL.
SAVOY THEATRE.—Haddon Hall, an Original Light Opera in Three Acts. Written by Sydney Grundy, composed by Sir Arthur Sullivan.

TAKING up the record of the Cardiff meeting, we have to speak of the performance of Thursday morning last week, which included Dr. Mackenzie's cantata 'The Dream of Jubal,' under the direction of the composer, Dr. Hubert Parry's splendid ode in eight parts 'Blest Pair of Syrens,' and Mendelssohn's 'Lobgesang.' The work of the choir was thoroughly well done throughout, the most attentive ear failing to note a slip of any importance. Mr. Charles Fry gave the recitation in 'The Dream of Jubal' with more impressive effect than on any former occasion. The overtures to 'Die Zauberflöte' and 'Die Meistersinger' completed the programme.

It was only fitting that Dr. Joseph Parry, who was spoken of in the prospectus as "the leading Welsh composer," should be represented at the festival, and choice rightly fell upon his latest work, 'Saul of Tarsus,' which had seen the light for the first time at the Rhyl Eisteddfod only a fortnight previously. Twelve years ago an oratorio entitled 'Emanuel' was performed in St. James's Hall, and speaking of the work we said (*Athen.* No. 2742) that "excess of ambition has in this instance proved fatal." The same words may be employed with reference to 'Saul of Tarsus,' which is apparently an endeavour to combine the recognized features of oratorios with some of those which distinguish Wagnerian music-drama. Dr. Parry employs leading themes without artistic necessity, and carefully names them in the score; he gives copious "stage directions," some of which read very absurdly; and he wishes the singers, principals as well as chorus, to be concealed from observation from time to time in the course of the performance. These childish directions prevent 'Saul of Tarsus' from being criticized as a serious work of art in spite of clear indications of the composer's possession of natural abilities, which if directed into proper channels should have secured him something more than local reputation. He can pen elegant melodies, and his contrapuntal writing, if somewhat eccentric, is by no means feeble. But his score is full of crudities of every description, not the least of which are the blatant orchestration and the breathless pace at which some of the movements have to be taken, entirely preventing correct intonation or clear enunciation of the words. The executants deserve commendation for their conscientious endeavours to discharge their duties; and although the chorus and orchestra were frequently and inevitably at fault, the principal vocalists—Miss Maggie Davies, Mr. Ben Davies, and Mr. Ludwig—sang correctly, special praise being due to the young soprano, who, it may be remembered, was recently a scholar at the Royal College of Music.

Concerning the concluding day of the festival there is little to be said. Berlioz's 'Faust' filled the morning programme, and was, on the whole, excellently rendered, with Miss Anna Williams, Mr. Ben Davies, Mr.

Ludwig, and Mr. Watkin Mills as the soloists; and in the evening the meeting was brought to a close with a capital performance of 'The Messiah.' The efforts made to establish a musical festival in the commercially important town of Cardiff have so far resulted in artistic success; and although opinions were expressed that by enlarging the base of the undertaking, and making the choir more representative of South Wales generally, a stronger measure of material support would have been forthcoming, the performances at any rate gave ample proof that Cardiff itself was able to furnish a body of singers ready, when under so skilled a conductor as Sir Joseph Barnby, to cope successfully with some of the most difficult modern works. The promoters will not fail to profit by the lessons and advice they have received when the time approaches for making arrangements for the next festival, but meanwhile they may be congratulated on the result of what was a hazardous experiment.

The first musical event of the season in the metropolis was the production of Sir Arthur Sullivan's new opera 'Haddon Hall' last Saturday evening. If this was in any degree a disappointment to musicians present on the occasion, the blame must rest on those who so freely discussed the nature and details of the work in advance; for the term "light opera" correctly describes the work, and effectually disposes of the assertion that the composer intended it to be regarded from the standpoint of legitimate *opéra comique* of the school of Auber, Hérold, Ambroise Thomas, and other French composers. In truth, the music of 'Haddon Hall' is not a whit more pretentious than that of some of the Gilbertian series, notably 'Patience' and 'The Yeomen of the Guard,' and in freshness it cannot compare favourably with Sir Arthur Sullivan's best work, though much of it is by no means unworthy of his pen. Again, such a practical dramatist as Mr. Sydney Grundy might have been expected to turn the incident of the elopement of Dorothy Vernon with John Manners to good account; but, as it is, the lovers are very feebly drawn, the object of post-dating the incident to the time of the Commonwealth having obviously been to introduce the Roundheads, and to put words in their mouths having reference to latter-day Puritanism rather than to the principles of Cromwellian reformers. Mr. Grundy's satire is fairly pungent, and it serves its purpose of creating laughter. In these scenes the composer is successful, his intimate acquaintance with ecclesiastical music being once more of infinite service. Of the sentimental numbers the most pleasing are Dorothy's air "To thine own heart be true," the theme of which recurs more than once; and a pathetic duet for her parents, Sir George and Lady Vernon, after the elopement. The storm music in the second act recalls, in a feeble way, the prologue in 'The Golden Legend,' and, speaking generally, the orchestration is less remarkable than usual for delicate and piquant effects, though perfectly free from vulgarity. Little need be said here respecting the performance, the most grateful parts being those of a humorous nature, in which Mr. Rutland Barrington, Mr. Charles Kenningham, Mr.

W. H. Denny, and Miss Dorothy Vane appear to more or less advantage. Mr. Courtice Pounds and Miss Lucille Hill as the lovers, and Mr. Richard Green and Miss Rosina Brandram as Dorothy's parents, sing well, and this is all that is required of them. The opera is mounted with the utmost beauty and taste, and the chorus and orchestra are unimpeachable.

EDUCATIONAL WORKS.

Catechism of Musical Instruments. Catechism of Musical History. By Dr. H. Riemann.—*Local School Examinations: Lower Division, Higher Division. Local Centre Examinations: Junior Grade, Senior Grade.—Technical Exercises.* By E. Pauer. (Augener & Co.)—In these days of multiplied examinations, when young aspirants to the art of teaching music can scarcely hope to obtain a footing without the possession of some certificate or diploma, it is not surprising to meet with numberless technical treatises and compilations having for their aim the rapid advancement of students in the various subjects in which they may wish to display proficiency. The catechisms of Dr. Riemann have suffered much in the process of translation, and the student in orchestration could only gain confused ideas from the first-named work. The other, which traverses much of the same ground, is on the whole more practical and lucid, and the second part, which treats of the history of tonic systems and notation, contains much that may be read with advantage if the difficulties of the peculiar English be successfully surmounted. —The compiler of the next four books in the above list is not named, but they consist of studies and pieces for the pianoforte contained in the syllabus of the Associated Board of the Royal Academy and the Royal College of Music, the composers being Bertini, Czerny, Mozart, Gade, Cramer, Loeschhorn, Haydn, Moszkowski, Bach, Steibelt, Beethoven, Goetz, Rubinstein, Moscheles, Carl Mayer, Chopin, and Schumann—a sufficiently comprehensive list.—Mr. Pauer's book is one of a series entitled "The School of Technique and Expression," and consists exclusively of finger exercises, ranging from the simplest in five consecutive notes to very difficult examples in extensions. The whole occupy a volume of one hundred and twenty-nine pages.

Walter Macfarren's Pianoforte Method.—Otto Peiniger's Violin Method. (Cocks & Co.)—Mr. Macfarren says in his preface that he has endeavoured in his tutor "to bring it in every particular abreast of the time." He shows unfortunate conservative tendencies, however, by the adoption of the old-fashioned and semi-obsolete method of fingering in which the thumb is indicated by a cross. This is the only point open to objection, the practical portion of the book being excellent so far as it goes, and the theoretical explanations calculated to prepare the mind of the student for the serious study of harmony and composition.—Mr. Peiniger's treatise appears to be intended for teachers rather than pupils, the various definitions and directions being given in terms which in many instances need explanation. In other respects it is an excellent book by one who thoroughly understands his subject.

We have on our table *Technical Study in the Art of Pianoforte Playing*, by C. A. Ehrenfechter (Reeves), in which Deppe's system is explained and closely followed; Nos. 6, 7, 8, 9, and 10 of *Kindergarten Series* (Enoch & Sons), containing songs and pieces for children, either original or adapted, by Mary Carmichael, W. Smallwood, Michael Watson, and others; *Hand Gymnastics*, for the scientific development of the muscles used in playing the pianoforte, by Ridley Prentice (Novello, Ewer & Co.); *Five Hundred Fugue Subjects and Answers*, ancient and modern, selected, arranged, and edited by Arthur W. Marchant (same pub-

lishers); *Exercises in Harmony and Composition*, by Frederick Corder (Forsyth Brothers), a useful little book, containing a large number of sacred and secular tunes to be harmonized in various ways, portions of melodies to be completed by the student, and basses, figured and unfigured, the whole of the examples being in clear rhythmic period; *The Academic Manual of the Rudiments of Music*, by G. Augustus Holmes (Weekes & Co.); and Book I. Part I. of *An English National School of Singing*, by Arthur Helbig (London Music Publishing Company).

THE MUSICAL INSTRUMENTS AT THE VIENNA EXHIBITION.

It is the fate of most art exhibitions to be in arrear with the necessary details which may reasonably be looked for to facilitate inquirers in search of information and instruction. Vienna has formed no exception to the rule, for at the end of August, many weeks after the formal opening of the "Internationale Ausstellung für Musik- und Theaterwesen," a considerable number of intended exhibits were not to be seen, or if visible were undescribed. This was somewhat mortifying to those who had postponed their visit to Vienna in the hope of finding all things well ordered, but only reaped the reward of having to pursue their investigations in a temperature of considerably over 100° Fahr. The catalogue issued in August is a bulky volume of 596 pages, but it describes only the exhibits of Germany, Austria, and Hungary. Other countries, including Italy, the United States of America, and Great Britain, had not the advantage of printed enumeration and description. Within the present month, September, an appendix of forty-seven pages has been published, giving details of the section of the exhibition which contains the contributions of Great Britain and Ireland. The large catalogue is embellished with a pictorial representation of Room I, which contains the various exhibits associated with the history of the house of Hapsburg. These include a curious upright harpsichord, three pianofortes, a harp which belonged to Marie Antoinette, a quartet of stringed instruments once owned by Francis I., and a cither from the present Empress of Austria. There is also a manuscript composition, having on the title the grandiloquent announcement that it is the joint production of the illustrious authors King David and the Emperor Ferdinand.

The large hall or rotunda set apart for the display of the musical instruments, books, pictures, and kindred works, is a permanent building, erected a few years since by Scott Russell, which it was hoped would afford ample facilities for the purpose; but as a matter of fact, notwithstanding the great space at disposal, it was found wholly inadequate to the demands. Many treasures could find no place for show, and remain packed, to be returned to the owners in due course. Moreover, the light obtainable made it difficult to view some of the pictures, books, and autograph manuscripts with any satisfaction. Admitting these regrettable drawbacks, which were, perhaps, unavoidable, it can still be affirmed that the Vienna Exhibition has never been equalled in variety, interest, and completeness. The collections of instruments include the most ancient and the latest modern inventions. In one room we find casts and diagrams of the various wind, string, and percussion instruments used by the Greeks of old, and not far off the popular machine organ of to-day may be heard grinding out its wearying tunes, whilst close at hand can be found the "enharmonium" invented by a native of Japan, Shohé Tanaka. This instrument has several key-boards, and gives twenty notes of graded pitch to the octave. There are several modern organs in the exhibition, machine and manual—in some instances the motive power is supplied

by electricity—but there was nothing in the department which could favourably compare with our home manufactures. It must be noted that some of the instruments were still in course of construction. Modern pianofortes are well and numerous represented; instruments of varying values, from the children's piano, an ingenious invention, at 10*l.*, to the concert grand at 250*l.*, stand open inviting inspection and trial. These exhibits are not of the kind to detain the musician—he naturally seeks the rarities in the examples of stringed and wind instruments, and here he finds ample material to excite his enthusiasm.

The room numbered 7 contains the collection lent by the Archduke Franz Ferdinand. The exhibits are of the highest historic value and interest, comprising specimens of probably nearly all the varieties of string and wind instruments used in the sixteenth and seventeenth centuries. Lute and violin makers are represented by splendid works from the hands of the most famous artists. A theorbo-lute bears the label "1611 Padova Vvendelio Venere." This fine instrument has twelve melody strings and eight accompaniment strings. A smaller lute with nine strings, by the same maker, is labelled "Vvendelio Venere." There is also a lute with the label "Padova Vvendelio venere de Leonardo Tiefembruckner 1582." A "harp cither" and a "lyra di gamba" are by the same maker. A lute with twenty strings is the work of Laux Müller. A set of three violis by Gaspar di Salo, a cither by Maggini, a tenor violin by Stradivarius, and a violin by Stainer are all noteworthy. In this collection we find a specimen of the "tromba marina" or "nonnengeigen," a narrow instrument about 5 ft. long with only one string, which produces harmonic sounds of a piercing and blatant character. Its first name, "tromba marina," is derived from its use by sailors when signalling with it for a pilot, and its second name, "nonnengeigen," nuns' fiddle, from its employment in churches and cloisters as a substitute for trumpets.

One of the largest contributions to the loan exhibition is that of Mr. Paul de Wit, of Leipzig, a gentleman already well known as a collector of antique instruments, who brought together the admirable collection now in the museum in Berlin. The instruments he has sent to Vienna are not all placed in the same room, but are somewhat inconveniently dispersed. Amongst them are bird organs, one dated 1749, and a "portativ" or little house organ, the keys of which were played with the right hand and the bellows blown with the left hand. Another "portativ," with three stops and four octaves of keys, of the seventeenth century, is provided with poles like a sedan chair, to facilitate its removal for processional and other Church functions. Portable organs were in great request in the fifteenth and succeeding centuries. An interesting illustration of their use can be seen in Room 9, where there is exhibited a lithograph of a monument to the blind organist and composer Conrad Paumann, who is represented seated with a "portativ" resting on his lap, which he plays with his right hand. The catalogue incorrectly says the monument is inside the Frauen-Kirche at Munich, and that Paumann died in 1476. The truth is the memorial tablet is on the outer south wall of the church, and the date of death should be January 24th, 1473. In the Wit collection we especially notice a beautiful house organ of the seventeenth century, decorated in Renaissance style. It was originally the property of a patrician family in Nuremberg, whose armorial bearings form a part of the decoration; it then passed to another family at Linz, on the Danube, and when purchased by the present owner it was masked by a uniform coating of blue paint, which being skillfully removed, the instrument now appears in its pristine beauty. The organ has doors, which can be closed, in

front of the pipes. The door on the right shows a representation of a procession in which the chief figure is David bearing the head of Goliath; the door on the left has a picture of a procession in honour of St. Cecilia. Over the pipes are painted representations of the twelve signs of the zodiac. The bellows were worked by leathern straps placed on the right side of the organ.

Among the notable clavier or keyed instruments in this collection is a curious virginal, made in 1631 by Valerius Perius Romanus, which when closed forms a lady's work-table, and contains various drawers for the reception of needles and thread. The strings are of very thin wire, and are plucked by small jacks with leather: in the ordinary spinet and harpsichord quill is used. This musical toy is about 1 ft. long, 4 in. high, and 6 in. broad. A small spinet dated 1670 is fitted in like manner; it is decorated inside the cover with the legend "Omnia dat Deus, non habet ergo minus." A small clavichord of the seventeenth century when closed looks like a Bible. There are several Italian and German "clavier-gebunden," so called because each string does duty for two notes. When a key is put down it raises the striker, which is of brass, and this, hitting the under side of a string, acts also as a bridge. Another exhibit is a large double harpsichord or cembalo, with two key-boards. By means of coupling stops three octave sounds, of 4, 8, and 16 feet tone, can be produced from each key. A harpsichord by Ruckers, dated 1633, is remarkable for the decoration on the case. There are also "regals" of various quaint forms. The regal is a small instrument, the tones of which are produced from metal reeds, not from pipes as in the ordinary organ.

Notice must be taken also of some small Viennese pianofortes of the end of the eighteenth century, which are fitted for ladies' toilette use, with mirrors and other accessories. Organ-clocks are also exhibited, one with two stops and more than one hundred pipes. Harps are shown of primitive kinds, without pedals, and also a lap-harp, described as a bardic or "Tannhäuser" harp. Then there are numerous lutes of various dates, from 1596 to the end of the eighteenth century. The first named is a beautiful twelve-stringed lute made of ivory. The mandolines and cithers call for no special notice, but a "viola pomposa" is noteworthy. Tradition says it was the invention of John Sebastian Bach, who composed a "Suite" to illustrate its capabilities. It was supposed to be easier to play than the violoncello, because it had five strings, whereas the violoncello had only four. The example shown was made in Leipzig in 1741 by John Christian Hoffman. There are several specimens of the "viol d'amour," each having seven gut strings and seven sympathetic wire strings. A seventeenth century viol di gamba with six strings is remarkable for its beautiful "purfling" of ebony and ivory. There is also a "barytone viola"—an instrument for which Haydn composed many pieces at the request of Prince Esterhazy. A considerable number of these compositions are preserved in the "Society of Lovers of Music" in Vienna. The instrument exhibited has six gut strings to be played by the bow, and also ten wire strings which could be plucked (*pizzicato*) by the thumb of the left hand. The maker's name on the label is "Simon Schödlér, Hof-Fürtl. Hof-Lauten- und Geigenmacher zu Passau"; and the date 1692 is engraved on the tailpiece.

Space will not permit further details of this remarkable collection, which includes "kits," or dancing-masters' fiddles, violins, violas; and a great variety of wind instruments, bagpipes, hurdy-gurdies, hunting horns, flutes, drums, crescent-bells (seventeenth century), basset-horns, trombones (one bass trombone made in Nuremberg in 1631), serpents, oboes, a chalumeau (seventeenth century), and ten Russian

horns. These are single-toned horns, so called because each performer in a band was permitted to play only one note. W. H. C.

Musical Gossip.

NEXT week the Leeds Festival, the third and last of this season's provincial gatherings, takes place, and although the event may not attract such wide attention as usual, owing to the absence of important novelties, there is every reason to anticipate an artistic success. More liberality has been displayed than on the last occasion not only in the selection of the chorus, but in the arrangements for the full rehearsals. These commence to-day, and will terminate on Monday, thus giving Tuesday as a day of rest before the commencement of the festival on Wednesday morning.

It is probable, or at any rate possible, that the next festival at Bristol, in the autumn of 1893, will be more generally interesting than recent meetings in the Western city, as the committee is understood to be in negotiation with composers of acknowledged repute for new works. It is to be hoped that these efforts may prove successful, as it is only by the production of novelties and the revival of neglected masterpieces that a provincial festival can be made of more than local importance.

THE Royal Academy of Music reopened on Thursday with a large accession of new students. An excellent choice for the operatic class, under Mr. G. H. Betjemann, has been made in Lortzing's 'Czar und Zimmermann.' A public performance of this work, which has not been heard in London for many years, will be given early in the new year.

ACCORDING to the prospectus for the fourteenth season of the Finsbury Choral Association, performances will be given of Berlioz's 'Faust' on November 24th; Prof. Bridge's setting of 'The Lord's Prayer,' under the composer's direction, and a miscellaneous programme on January 19th; 'St. Paul' on March 16th; and Spohr's 'God, Thou art great,' and Sullivan's 'Martyr of Antioch' on April 27th. Mr. C. J. Dale remains the conductor of the society, and the list of principal vocalists already engaged includes Mesdames Hutchinson, Clara Samuelli, Mary Davies, Dews, Annie Marriott, and Hope Glenn, and Messrs. Lloyd, Pierpoint, Iver McKay, Durward Lely, Watkin Mills, and Santley.

THREE performances will be given by the Middlesbrough Musical Union during the coming season. On December 13th Berlioz's 'Faust' will be performed for the first time in the district, but the programmes of the remaining concerts are not yet settled.

THE Sunderland Philharmonic Society announces Verdi's 'Requiem' on December 14th for the first time in the north of England, and on March 14th Mendelssohn's 'Lobgesang,' and Max Bruch's 'Fair Ellen' for soprano, baritone, chorus, and orchestra.

WE regret to learn that M. Paderewski is lying seriously ill in Paris, and that in consequence all his immediate engagements have had to be cancelled.

MR. AND MRS. HENSCHER gave a vocal recital at the Vienna Exhibition on the 19th ult. with extraordinary success, the audience refusing to leave until they had exacted several encores.

M. JULES RIVIÈRE is at present engaged on an autobiography. His musical experiences date from the time of Jullien, of whose orchestra he was a member.

WITH reference to the expiration of the copyright in Wagner's later works in Austria, it appears that, according to the existing law, they cannot be performed without permission until after next year, so that plenty of time remains for the proposed amend-

ment to the Act to be passed by the legislature, though, of course, it would have to be made retrospective in order to avoid the threatened danger with regard to 'Parsifal.' This danger, however, is not serious in any event, as only the leading theatres in Vienna, Buda-Pesth, and Prague would be likely to mount the work, and the stability of Bayreuth could only be slightly, if at all, affected.

THE subventions hitherto granted to theatres in Italy are still in process of curtailment, among the latest to suffer being those at Parma and Messina. From a similar cause the Lisbon Opera-house, which would next year have celebrated the centenary of its existence, will remain closed during the season.

DRAMA

THE WEEK.

LYCEUM.—Revival of 'The Bells.'

A WEEK'S revival of 'The Bells' acquires a certain amount of adventitious interest from the fact, already noted, that the play is being given concurrently at the Théâtre Français and the Lyceum. Report—in this case, it may be assumed, well informed—says that on appropriating 'Le Juif polonais' the management of the Maison de Molière has not been above accepting hints as to its mounting and performance from the Lyceum. This is as it should be, and shows that the jealousy and mistrust of the most sensitive of professions may be overcome. Much interest would attend a comparison, could such be instituted, between the Mathias of M. Got and that of Mr. Irving. This, not having witnessed M. Got's impersonation, we are not in a position to undertake. It is not difficult, however, with memories of M. Coquelin in the part still fresh, by the joint light of knowledge of the career and method of M. Got and of the traditions of the Comédie Française, to see why a part essentially French has practically been usurped by an Englishman, and has obtained in the country of its adoption a vogue it is not likely to obtain in that of its birth. In the full sense of the term M. Got is a realistic actor. In modern pieces—in pieces, that is, belonging to the last forty years—he is unexcelled. We are not attempting to define his limits. His most notable successes during late years have been in the portrayal of *bourgeois* character. With him Mathias is bound to be the typical Alsatian *bourgeois* as he appears in Erckmann-Chatrian—astute, resolute, slow, combative, self-contained. No other rendering is conceivable in France, and the fidelity and breadth of the portraiture will doubtless be signal. The stolid *bourgeois* will be seen in direct conflict with the destinies, and the strife will be stern, while the result is inevitable.

Mr. Irving approaches the subject from another point. The Alsatian character is maintained so far as regards dress, surroundings, domesticities, and all physical and exterior influences. So far, however, from being stolid, the man is imaginative, refined in a sense, super-sensitive. Penitent for his crime he is not, since has not Heaven visibly condoned the deed in blessing it with such rich reward? He is, indeed, proud of the cunning and resolution that have enabled him to evade the ghost of suspicion, and he has no feeling except contempt for

the criminal who is found out. Specially proud is he that he has been able to draw up after a solitary deed and lead a life of apparent probity. He has resisted Macbeth's temptation to wade in blood: yet he is in a sense Macbeth. Compunctious visitings beset him, and in the end fear is his "grim chamberlain." Upon this creation—human enough for Balzac, but, in a sense, visionary enough for Hoffmann—the combined influences of fear of the mesmerist and the recurring anniversary of the murder tell with irresistible effect, and the agony of spirit and body is fearful to contemplate. Mathias with Mr. Irving is a psychological study, vivid, imaginative, appalling, and, in the main, convincing. It is, however, a man of thought and education who suffers, and the madness works in the brain of one who might have been, and indeed is, a leader of men, and not of a peasant enriched by labour and crime. The performance of the piece was satisfactory, though Miss Coleridge as Annette accepted with more affection than coyness the rather exasperating familiarities of her lover; and Mr. Terriss as Christian mistook himself apparently for the hero of a romantic drama, and came on the stage conquering and to conquer.

Dramatic Gossip.

'KIT MARLOWE,' by Mr. W. L. Courtney, which has been seen once in London at an afternoon entertainment, has been added by Mr. Alexander to the bill with which he is travelling in the country. Mr. Alexander plays the poet, in which character doubtless he will reappear in London.

A NEW play entitled 'The Senator's Wife' was to be produced by Mr. and Mrs. Kendal last night at the Theatre Royal, Manchester. Mrs. Kendal is, of course, the heroine, and Mr. Gilbert Farquhar, who has been winning favourable opinions in Manchester, is the father.

MR. TOOLE has returned much benefited by his stay in Homburg, and is fulfilling an engagement at Birmingham.

'A VISIT,' Mr. W. Archer's adaptation from the Danish of Brandes, will be given by Miss Fortescue at Birmingham on the 4th inst.

'BABS,' whatever it may mean, is to be the title of the novelty by Messrs. Sims and Raleigh which is shortly to replace the "triple bill" at the Court.

A PLAY by Mr. Edward Rose will replace at the Haymarket 'The Queen of Manoa.'

MR. LOUIS COWEN writes to claim joint authorship with Mr. Zangwill of 'The Great Demonstration,' produced recently at the Royalty Theatre. His name was by accident omitted from the programme.

THE monthly meetings of the Elizabethan Society will recommence next week, when Mr. W. Poel will read a paper on John Webster, dealing chiefly with 'The Duchess of Malfi,' and give some particulars of his arrangement of the play, which is to be produced at the Independent Theatre on Friday, October 14th. Among the papers to be read during the session are one on Thomas Shadwell by Mr. George Saintsbury, one on Robert Greene by Mr. F. J. Payne, and one on Thomas Heywood by Mr. Addington Symonds.

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